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COMICS BUYER'S GUIDE®

kp

FEBRUARY 21, 2003 #1527

a Krause Publication

CONTINUING ACTION!

Mr. Silver Age picks his favorite multi-part Superman stories. **Page 32**

Isn't slabbing **Tales from the Crypt** *redundant?*

CGC adopts 'Gem Mint' for 10.0

As part of its redesign of its grading labels, Comics Guaranty Corporation has announced that it will add Overstreet's new grading description of "Gem Mint" to its 10.0 grade. According to CGC Primary Grader Steve Borock, the addition came out of Overstreet's newly released *Grading Guide* which defined the 10.0's grade. A similar term has existed for years in the sports-card grading industry.

In the *Grading Guide*, Overstreet defines 10.0 as "an exceptional example of a given book — the best ever seen. The slightest bindery defects and/or printing flaws may be seen only upon very close inspection. The overall look is 'as if it has never been handled or released for purchase.'"

Borock said, "This is something that will help us differentiate between a 9.9 and a 10.0, which at this point are both considered Mint." The label change is scheduled to take affect by summer. ✦

THE A LIST

Wandering Ones: Ghost Wind
Spectrum #9
Stuff out'a My Head
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CURRENT COMICS

Batman goes to Hong Kong!
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Grendel: 20 years and still sharp!
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THE GUIDE

Mile High II collection presented a dilemma to Chuck Rozanski!
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What's shipping this month? Page 15

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Branches into HORROR!

Dark Horse Editor Scott Allie has had plans to do more with the horror titles that Dark Horse releases for a long time. And in 2003 Dark Horse is going to publish enough horror comics for him to make a line out of it.

cover story

Beginning in February with *Hellboy: Weird Tales* #1 Dark Horse will release a string of horror titles for fans, including *The Art of Hellboy*, *The Devil's Footprints*, *Blackburne Covenant*, *Criminal Macabre: A Cal McDonald Mystery*, Eric Powell's *The Goon*, and *Hauntings*, a collection of horror stories by the likes of Mike Mignola, P. Craig Russell, and Evan Dorkin

Allie told ***CBG***, "I have wanted to just do horror comics the whole time I have been here and I've done various things to try to steer my workload towards that."

For horror fans there will be a little bit of something for everyone as Allie and his group of creators try and mix things up for them. *The Goon* is a comedy/horror story but *Blackburne Covenant* by Fabian Nicieza is the story of a writer who accidentally writes the truth and becomes hunted by a secret group.

"I am really trying to strike a balance with all of the different horror stuff," Allie said. "Some of my favorite books are *Hellboy*, *From Hell*, and *Swamp Thing* when Alan Moore was writing it. You get a mix of real characters, monsters, danger, and interesting imagery and that is what I am trying to get into all of these."

Read all about the projects, starting on **Page 12!**

This issue was shipped February 3

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For complete coverage **see page 43**

Comics graded CGC	Comics graded CGC	Comics graded CGC
9.8	9.6	9.4
are selling for	are selling for	are selling for
12.5	6.9	4.7
times guide	times guide	times guide
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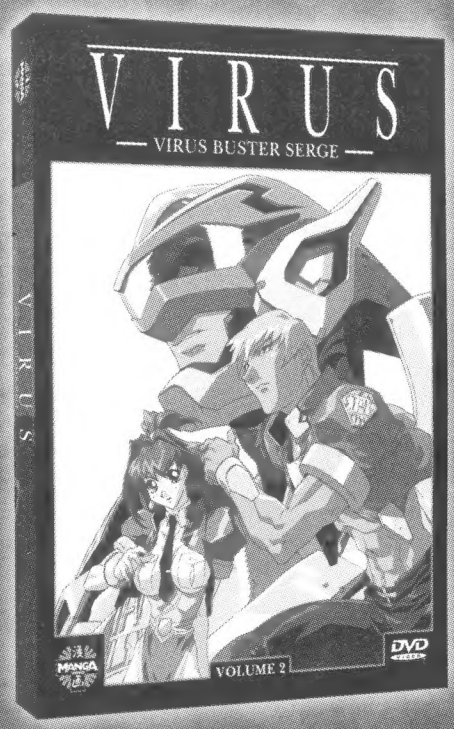

FROM THE DIRECTOR OF
FATAL FURY: *THE MOTION PICTURE*

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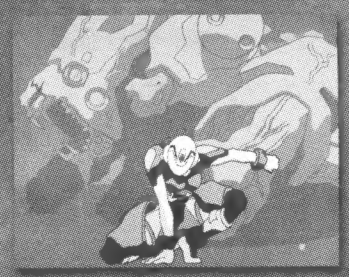

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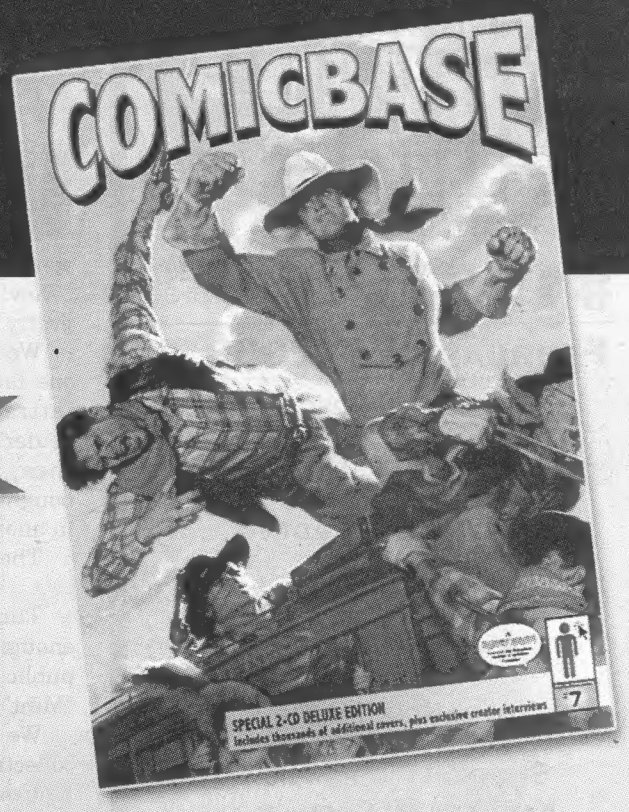

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EDITORIAL

Gem? What are we, sportscard geeks?

Searching for the perfect grading term for perfection

Maggie **Thompson**

We comics collectors in olden days, boys and girls, didn't have the fine differentiations collectors have today. When we picked up a comic book and spontaneously said, "Wow! This is in good shape!" we meant it was pretty doggoned nifty.

We needed better terminology, though, because one fan's "good shape" was another fan's "nice" or "attractive." When we were standing around a dealer's stack of comics (there were no long boxes then), it was simple enough. If we liked it, we bought it. When we started to buy comics from some guy in another state, things got more complex.

Then someone coined the term "Newsstand Mint."

There are two descriptives. "Newsstand" is obvious enough. That's where the sparkling new copies reach the public. It's definitely a term for our field. But what's with "Mint"?

We can deduce that we sort of swiped it from another collecting field: coin collecting. A quick consultation with Krause Publications' coin experts came up with a 1948 book by William H. Sheldon: *Early American Cents 1793-1814, an Exercise in Descriptive Classification with Tables of Rarity*. In the course of developing his classification system over the years, Sheldon came up with a number system. In the coin-collecting field, usage evolved definitions, most of which will be recognized by comics collectors today, though they're not on a scale of 1-10: Fair (Fr, number grade 1-2), About Good (AG, 3), Good (G, 4-6), Very Good (VG, 7-10), Fine (F, 12-15), Very Fine (VF, 20-35), Extremely Fine (XF, 40-45), About Uncirc[ulated] (AU, 50-55), and Mint State (MS, 60-70). As with comics, you'll note that "Good" is stinky. (In coins, the outlines of the images are "visible." Hot dog.)

So we took some of the coin terms, smooshed them around a bit, and eventually settled on our own versions, quickly dropping "Newsstand Mint," probably because so many copies are so badly damaged on newsstands that the term didn't mean much. As was the case with coins, it was a reference book that carried grades that the rest of the field adopted: *Comic Book Price Guide* by Robert M. Overstreet. Fans adopted the terms as their own, and some collectors probably even think they originated within the comics-collecting field.

But now, with Comics Guaranty LLC working on a number scale of 1-10, we have "Mint" — and "Mint." They sound the same, they're spelled the same, but one is 9.9 and one is 10.0 — and suddenly the situation was deemed a crisis. We can't have that, since one — Well, one *might* have an ever-so-slightly rounded corner and the other one wouldn't. So CGC has adopted the term "Gem Mint" for a 10.0. "Gem Mint"? Well, it ties in nicely with "Gemstone," publisher of Overstreet's price guide and grading guide. But, though it, too, originated with coin collectors, folks, it's best known as a frippin' sportscard term. As we've advised before, the fastest way (until now) to tell than an eBay auctioneer is a guy who knows nothing about comics is to see whether he uses the words "Gem Mint." There goes that strategem ... Do we need that? Surely, the quest should not end here. If there are those who feel there's need for a 10.0 term to differentiate from a 9.9, shouldn't we take advantage of the option to develop our *own* term?

I don't have all the answers, but let's consider. There hadn't been a lot of discussion before the decision was reached; surely, a long-term term merits more examination. So let's think. We long ago gave up on "Newsstand Mint." How about other seasonings besides mint? "Basil"? "Nutmeg"? "Sage"?

We're looking for something short and punchy. Do we *need* another coin or sportscard term? Let's go for our *own*.

I nominate "Minty Fresh."

How about you?

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CBG OTHER OPINIONS

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Letters **To The Editor**

WHERE'S GERBER'S DC?

Jim Summers
73 Bassett House
Goresbrook Rd.
Dagenham, Essex, RM9 4YF
England

A few years ago, a company called "Gerber" produced wonderful Photo-Journals. One subject was comic books in general and the other subject was Marvel's comics. These were — and still are — like a Bible to me, especially when you are as old as I am, which is 50 this March. My memory isn't so good any more, and they are great for helping my collecting of comics.

Some time later, it was disclosed that a three-volume set of Photo-Journals were going to be made with DC covers, so I patiently waited for these to appear. But after a year, I decided to phone the Gerber people and they said the information and photos were still being collected; call back in a few months. I did and kept doing it every six months for at least three years, until finally a guy said the company doesn't exist any more, so there won't be any photo-journals, after all. But the question is: What happened to all the information and what happened to those photographs of all the comics covers?

Thank goodness, I thought, when Abbeville Press started bringing out mini-books — but it was only five books and then they stopped. Now I feel there is a conspiracy making sure that no one will ever see those old comics covers or reprint photos of them ever again.

Please, Maggie, put me out of my misery or find someone who can make these Photo-Journals become real.

Maggie: *Ernie Gerber died not long ago, and his volumes had already made the transition in ownership to a company affiliated with Diamond Comic Distributors Inc.*

At a guess: So far, a DC project to go with the Marvel project has been put on hold until potential sales projections would indicate it would be profitable. But that's just a guess; we've got a call in to Gemstone to ask about the project and we'll let you know.

MORE DATA

Neal Edgar
47 Acton Rd.
Columbus, OH 43214

Since there still seems to be interest in Marvel's decision to out The Rawhide Kid, I wanted to share something: It's been written that The Rawhide Kid was never involved in heterosexual activity, and, thus, his outing is only a natural progression. However, in 1985 Marvel put out a four-issue limited series. The writer was Bill Mantlo with art by Herb Trimpe and, for the first issue of the series, John Severin. The focus of the series was Johnny Bart, now in what appeared to be his mid-50s, coping with being a living legend of the Old West. In the second issue of the series, Johnny joins Buffalo Bill Cody's Wild West Show, where "an old friendship" is renewed with Annie Oakley. Upon learning that The Kid would be soon leaving, Annie tells him, "I kinda wish you'd stay, Kid ... at least so's we could get t'know each other like we usedta ..." Two panels later, The Rawhide Kid and Annie Oakley are kissing, the kiss apparently causing Annie to lose her concentration enough to shoot her gun off three times. While the kiss prevents Annie from talking, only able to enunciate a "Mmmfff!" The Rawhide Kid is able to say, "Much as I'd like t'renew old acquaintances, Annie — looks like it ain't in the cards!" (Pinkerton agents had caught up with him and his "protégé").

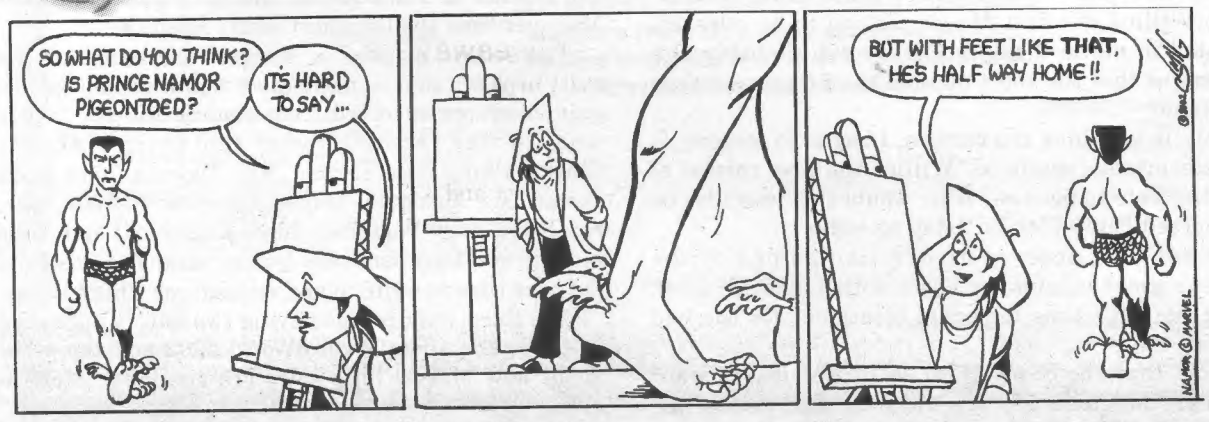
It leaves the impression that The Rawhide Kid and Annie Oakley were intimately involved at one time and would have been again, had it not been for those pesky Pinkerton agents.

Marketing ploy or no, I will check out the series, since I am a Rawhide Kid fan. His sexual orientation is irrelevant to me, but, to set the record straight, The Rawhide Kid apparently did have a heterosexual experience at least one time in his career — with another living legend of the Old West.

A plug: If in Columbus, it's worth your time to visit The Laughing Ogre. Gib and company provide a friendly environment in a well-stocked store.

Maggie: *The Laughing Ogre has a history of wonderful, cheery service. It's at 4258 N. High St., Columbus, OH 43214 (614) 267-6473.*

CBG FOR ART'S SAKE **by Chris Smigliano**



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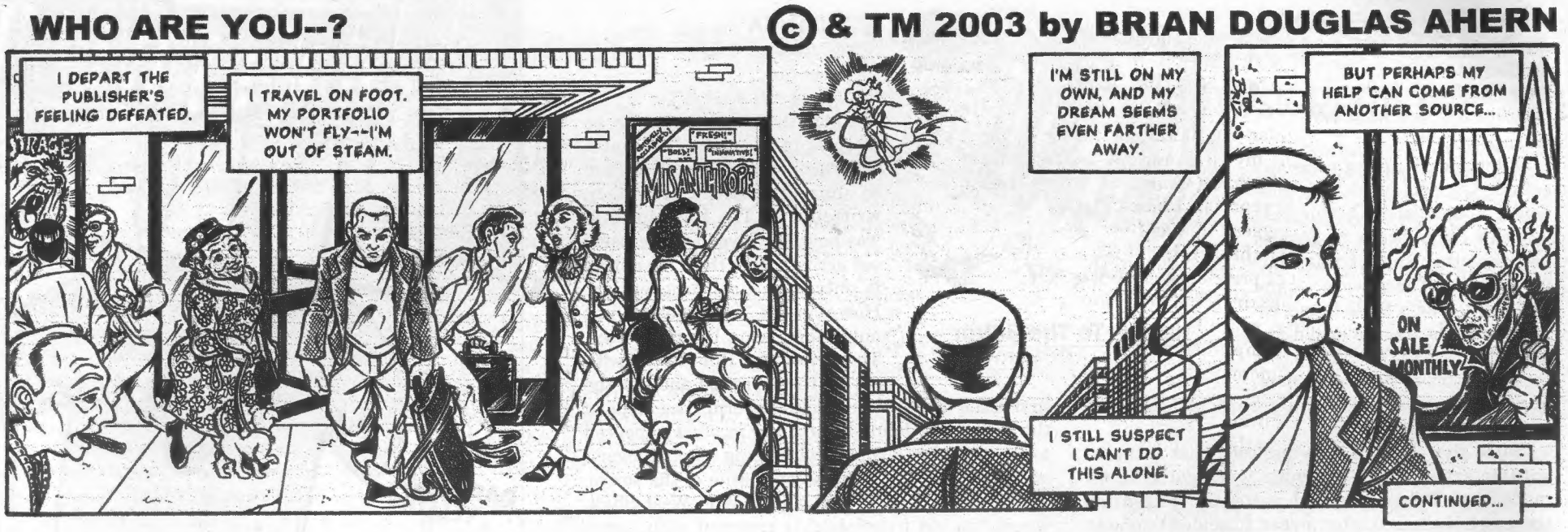
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MISANTHROPE
I'M STILL ON MY OWN, AND MY DREAM SEEMS EVEN FARTHER AWAY.
I STILL SUSPECT I CAN'T DO THIS ALONE.
BUT PERHAPS MY HELP CAN COME FROM ANOTHER SOURCE...
MISA
ON SALE MONTHLY
CONTINUED...

INELIGIBLE?

Richard M. Brown
2326 Cabot
Detroit, MI 48209

When I read the *Reading Room*'s review of *Superman* #189, something occurred to me.

It was mentioned that Pete Ross is vice-president of the United States. We know Lex Luthor is president. Since both are from Smallville, Kan., this is unconstitutional to prevent domination from the same state. I recall that the two *must be* from different states. When Reagan and Ford briefly considered running together, one would have had to declare a different state of residence, since both lived in California at the time.

Brent: *While this might have been the case in pre-**Crisis** continuity, in the post-**Crisis** DC universe, Luthor was born and raised in Metropolis, which has been pretty firmly established (except on the **Smallville** TV show) as being on the East Coast.*

*For that matter, Luthor couldn't have run for President in the pre-**Crisis** DC universe, because he had been a convicted felon many times over.*

NEWSPAPERS AND COMICS

Earl E. Goodman
*Co-Publisher, **Volunteer Times***
2511 Jacksboro Pike
Jacksboro, TN 37757

Thank you, John Jackson Miller, for the notes about Marshall Ramsey from ***CBG*** #1524. While never a student at the University of Tennessee, living all my life in Volunteer country has exposed me to UT's *Daily Beacon*.

I never would have gotten the connection between Ramsey and the *Beacon*, if not for your article. It definitely is good to see "that guy" make it out of "this place," and I wish him continued success.

As for the lettering debate, I understand where Blake M. Petit is coming from (*Oh So?* ***CBG*** #1524). His comments about Marvel's sans serif font choice are correct, and, while I don't mind the style, the point size could be bumped up a little.

As the co-owner of an almost five-month-old newspaper, I have dealt immediately with the font size issue. Our initial design was to use the Times font at a point size of 12, giving readers an easier-to-read product. With a 17-year background in newspapers, that idea certainly went against everything I had been taught and everything I had seen in the business, and I was apprehensive about how the buying public would receive our product.

Surprisingly, of all the different ideas and styles we implemented, the increased font size was far and away the biggest hit. Not only have the older readers responded with their approval, but so have younger readers, thanking us for presenting articles that are easy on the eyes.

JJM: *Yeah, Marshall's one of the good 'uns.*

*I didn't really mean to imply there was anything at all wrong with the **Beacon**, by the way — it's definitely won its share of awards over the years. There's just something about editing campus police log entries every Sunday afternoon that makes you feel as if you're on the outer rim of the journalistic galaxy!*

Maggie: *The font you are reading is New Century Schoolbook italic in 9-point size.*

This paragraph is in 12-point New Century Schoolbook italic.

PEG-LEG PETE'S ANNIVERSARY, TOO

Kim Metzger
2223 Wayside Dr.
Fort Wayne, IN 46818

Last night, I ignored the Super Bowl by watching cartoons on Disney's new *Mickey Mouse in Black and White* DVD. As I'm sure we'll be reminded throughout 2003, it has been 75 years since "Steamboat Willie," the first Mouse cartoon to be released, debuted in movie theaters. Disney will probably also remind us that the short marked the first appearance of Minnie.

But, in watching the cartoon, I began to wonder: Is the steamboat captain in "Willie" the first version of Peg-Leg Pete to be seen? If so, would this year also be considered Pete's 75th birthday, as well>

Doesn't he deserve recognition as one of the screen's great villains, up there with Lugosi, Karloff, Price, *etc.*? It's time for equal treatment for the bad guy!

I did tape the Super Bowl so I could fast-forward through the game and see the true high points: the commercials (though I was disappointed in this year's batch). These included a trailer for the *Hulk* movie (as well as for *Daredevil*, but I'd already seen it in theaters).

I have to say that I was not impressed by the brief glimpses of the CGI Hulk. Then, again, it's early and there's time to improve on it. But I did like the scene of The Hulk holding a tank by the barrel and *whipping* it around before tossing it *wayyyy* into the background. I am looking forward to the movie.

A COMICS-RELATED REVIEW OF 2002

John M. Young M.S., LMHC
804 E. Madison St.
Mount Ayr, Iowa 50854

Since the start of the year, I have seen many essays and editorials in which the authors look back on the past year. These caused me to think back over the year and take stock in, not only myself, but also my hobby.

I will count backward. The first (most recent) is the wonder of CrossGen comics. For the past three Christmases, it has donated comics to the child and adolescent unit of the hospital where I work and was the Clinical Supervisor. This year was bittersweet. After almost 15 years of service, the hospital had to close the units due to financial reasons. The week before our children had to be discharged to new facilities, we had our Christmas party for the kids. The Christmas miracle was that the party was a month early, and the day of the party the comics arrived for the children. Big thanks to Mark Alessi and his Public Relations Manager from the Decatur County Hospital.

The second wonder is Maggie's challenge at the start of 2002. She suggested we thank people for the enjoyment we received from comics and the like. I wrote to Stan Lee, John Byrne, Paul Levitz, Arthur C. Clarke, Philip José Farmer, Roy Thomas, Alan Dean Foster, Lois McMaster Bujold, Charles Sheffield, Warren Ellis, Marv Wolfman, Steve Engelhart, and Anne McCaffrey. Many sent nice letters back. The one I did not take time to write to and missed was Chuck Jones.

The third wonder was having two letters published in ***CBG***, one about WizardWorld 2002 and the other about how Marvel high sales are similar to McDonald's.

The fourth wonder was the 2002 WizardWorld convention. I met and talked with the crew from CrossGen, received a sketch from Mike Mignola, met Maggie, and found many treasures for my collection.

The fifth and final wonder was finding a Marvel comic book I could commit my time and money to, which is truly outstanding: *Fantastic Four*.

2002 was an outstanding year. I just hope 2003 will be just as wonderful. My biggest hope is that comics prices will come down. If the comics companies changed their advertisement practices, would it lower prices of comics? Most magazines complement their income from advertisements, which helps keeps prices down. Why don't comics companies do this? They could have more advertisements and still maintain the same number of pages for stories and drop the prices. I have never heard anyone suggest this to help reduce the price of comics. Is this a viable answer to the price of comics, or is it something that has been tried but did not work?

Maggie: *My griping in* ***Comics Guide*** *recently should help make it clear that some comics companies are, indeed, trying to keep prices down by including advertising in their page counts. One problem with the cost of comic books is that, as print runs go up, the cost per copy comes down; but the reverse is true, as well. The ad dollars are what is keeping many titles afloat these days.*

I don't think the bigger publishers could include many more ads than they already carry — not without people like me griping and whining about it.

THE PERFECT SHOP

Jim Broughton
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Lewisburg, OH 45338
jtb@infinet.com

With the recent influx of letters concerning poor comics shop service and being in the planning stages of opening a store myself, I have decided to ask readers of ***CBG*** for their opinions on the subject: What would be the "perfect" comics shop?

I realize you can't please everyone, but, the more opinions I get, the easier it is to set up an overall appealing store for most customers.

First, I think it best to let you know what I am planning. I plan on carrying as wide a selection of new comics as I possibly can but probably lighter on the smaller-press titles until I find out what my customers are looking for. As far as back issues are concerned, I would mainly carry Silver Age and up with just a few Golden Age comics — once again, until I find out if there is more of a market for them. The usual assortment of comics supplies. As wide an assortment of graphic novels and trade paperbacks as I possibly can. A minimal supply of role-playing games, toy figures, and statues. I will also carry used DVD movies and videogames to try to bring in more than just comics collectors.

Now I need all the comics collectors' opinions: Tell me I'm right, tell me I'm wrong, or give me your ideas. Tell me the five most important things that keep you coming back to a store. Tell me the five things that make you change stores.

If shop owners can give me input, that would be great, because they're in there every day doing this and they know what works for them. Tell me what pitfalls to avoid, tell me services I have to offer or products I have to have: Anything you can offer would be greatly appreciated.

I would like to thank anyone who will take the time and contact me.

Maggie: *I hope you've been reading Chuck Rozanski's columns on setting up a store.*

Be aware, too, that the trade publication of the field is our own ***Comics & Games Retailer****, a monthly magazine that goes free to retailers and that has been running since April 1992.*

*There are a number of distributors that provide new products to shops, but the primary distributor in the field in Diamond Comic Distributors Inc. (****http://retailer.diamondcomics.com****), a company that has brought comics wholesale to shops since 1982. Its staffers are trained to help provide input to people planning to open shops.*

And, if you're looking for other wholesale sources of new and back issues, ***C&GR*** *is the place to begin looking. Retailers can request a subscription by calling our circulation department at (715) 445-2214 or writing to request it using store letterhead at* ***Comics & Games Retailer****, Circulation Dept., 700 E. State St., Iola, WI 54990. A paid subscription is available to non-retailers: It's $29.95 in America for one year (12 issues) to the address above; it's $45 for one year to Canada.*

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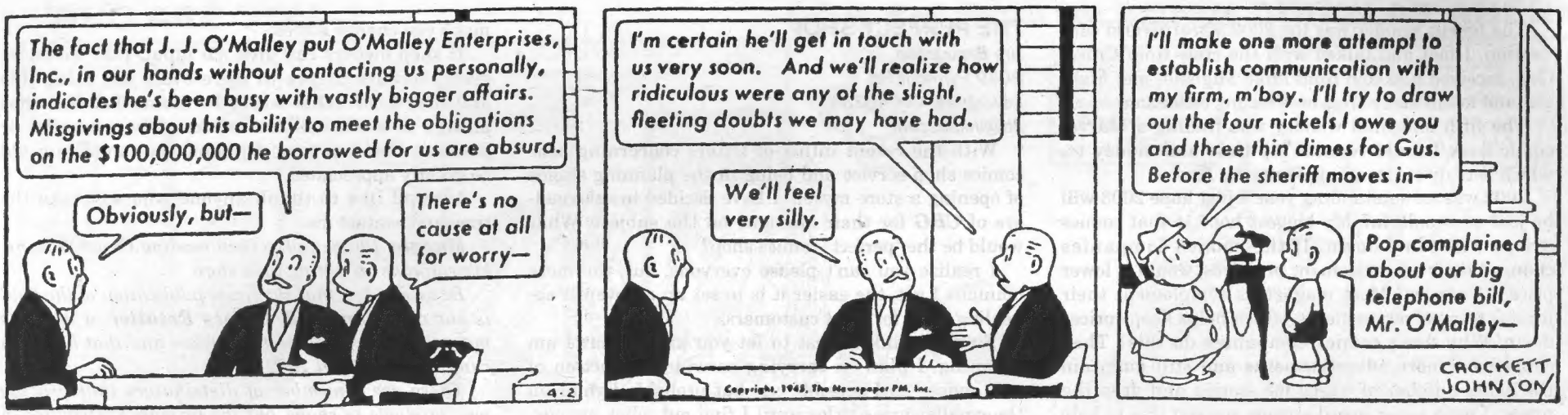
The fact that J. J. O'Malley put O'Malley Enterprises, Inc., in our hands without contacting us personally, indicates he's been busy with vastly bigger affairs. Misgivings about his ability to meet the obligations on the $100,000,000 he borrowed for us are absurd.
Obviously, but—
There's no cause at all for worry—
4-2
I'm certain he'll get in touch with us very soon. And we'll realize how ridiculous were any of the slight, fleeting doubts we may have had.
We'll feel very silly.
Copyright, 1945, The Newspaper PM, Inc.
I'll make one more attempt to establish communication with my firm, m'boy. I'll try to draw out the four nickels I owe you and three thin dimes for Gus. Before the sheriff moves in—
Pop complained about our big telephone bill, Mr. O'Malley—
CROCKETT JOHNSON

DON'T BANKS ON IT

Bob Ingersoll
P.O. Box 24314
Lyndhurst, OH 44124

On page 29 of *Comics Buyer's Guide* #1522, there's a picture of a guest at Mid-Ohio-Con in a Green Lantern costume posing with former *Green Lantern* artist Darryl Banks.

The caption for the picture reads, "A Mid-Ohio-Con attendee inspired by Darryl Banks' designs met the artist at the 2002 Mid-Ohio-Con."

Considering that the costume in question was the classic Hal Jordan Green Lantern costume, I'd say whoever wrote this caption was a little green around the Gil.

COMICS FOR KIDS

Paul Zuckerman
44 Sandburg Dr.
Morganville, NJ 07751

Your article in #1523 on kids' comics was much appreciated. The amazing thing is that the best of the kids' comics can still be appreciated by adults. The best of the Disney comics — by Carl Barks, Floyd Gottfredson, Paul Murry, and others — remain just as fresh today as the day they first appeared. *Little Lulu* and *Sugar & Spike* are two others of my favorites, and I only wish they could be reprinted. (I know the *Little Lulu* was reprinted in black-and-white hardbound editions, but they are very expensive.) The recent reprinting of *Sugar & Spike* # 1 and the appearance a few years back of a new issue have just whetted my appetite for more. If only DC could be convinced to do an Archives edition for those loveable tykes! And, while Archie and friends have had peaks and valleys, their best exploits remain fun, though I am partial to the stories of the late '50s and early '60s. In fact, my 19-year-old son has no interest in super-heroes, and my nearly 15-year-old son only likes Batman, but they were overjoyed about the recent announcement that Disney was returning to regular publishing and they devour every issue of Archie and friends each month.

But the reason that I am writing is to thank you for mentioning Crockett Johnson and showcasing his great *Barnaby* strip. The strip has been reprinted, although I think he redrew the early strips, and the book publication was edited. Even so, the book reprints are a glorious showcase for this talented writer-artist. While many people may have discovered him through his various "Harold" books — all of which were available the last time I looked (and, as an aside, I took great pleasure in discovering them and reading to my kids as they grew up) — my introduction to Crockett Johnson was through a delightful book called *Ellen's Lion*. I still have my original copy from when I was a kid and I read it to both my kids when they were younger.

This book was probably my first "chapter" book. Ellen is a little girl with a terrific imagination, and each chapter tells another "adventure" of Ellen and her stuffed lion. Of course, the adventures are made up, but she imagines herself to be a princess, a mountain climber, a train engineer.

The lion "protects" her from the things that go bump in the night, Indians, *etc*. All and all, it's a delightful book.

In the last chapter, she gets a wind-up toy and briefly forgets about the lion. Quickly, she tires of the wind-up toy and "reminisces" with the lion about their good times together, while the wind-up toy winds down. A very subtle message there.

I did want to mention one other writer-artist who did marvelous work that is comics-related, although he never did comics. Robert McCloskey, in two books — *Homer Price* and *Centerburg Tales* — created an idyllic view of small-town America in the '40s, with nary a mention of war, Depression, or any of those other depressing things that would have detracted from the timelessness of the stories.

Each of the books contains short adventures of Homer and his friends. Two of the stories have particular significance for comics readers. In one story, Homer gets to meet the actor who portrays his favorite comic-book hero, Super Duper. In another, Homer's uncle and the sheriff have a contest to see who has the biggest ball of twine — shades of Uncle Scrooge! But one of my favorite stories in the book deals with the doughnut machine in Homer's uncle's diner, which goes out of control — and, before you know it, there are thousands of doughnuts all over the place! McCloskey's wonderful and realistic art just emphasizes the unbelievable situation. I recommend these highly.

Maggie: *The hardcover* ***Barnaby*** *reprints were redone by Johnson for book publication and are easier to find than Ballantine Books' mass-market paperbacks from1985-6. Ballantine (thanks to the interest of Editor Judy-Lynn del Rey) tried books of reprints from the strips themselves. The project was terrific, but the for-*

LAST KISS
DIALOGUE BY JOHN LUSTIG
For years, comic book fans have been regarded as geeks and social lepers. But that's about to change! Comic books are being turned into blockbuster movies! So reading comics is in! And those of us who have amassed decades of old comics will be recognized as the coolest of the cool!
I KNOW WE JUST MET, BUT I CAN'T HELP MYSELF! WILL YOU MARRY ME?
NOT AGAIN! I GET THIS ALL THE TIME! YOU WOMEN ARE ALL ALIKE! YOU DON'T CARE ABOUT MY GOOD LOOKS AND HUGE FORTUNE! YOU JUST WANT MY COMICS, DON'T YOU!
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11-25
BUT...I'M NOT INTERESTED IN YOUR COMICS! ALL I WANT IS YOU!
AND MAYBE A MANSION OR TWO!
Y-YOU MEAN ...YOU REALLY LOVE ME? GOSH! I NEVER EVEN CONSIDERED THAT!
Art by Charles Nicholas & Vince Alascia
Don't shatter my fantasy! It's going to happen!

mat was so small, the lettering was almost impossible to read. And the books were not a financial success at the time. Today, they're hard-to-find collectors' items, starting at about $50 each, ***if*** *you can find copies. (A recent eBay auction brought $93 plus shipping for the mass-market paperback #6.)*

The time is ripe for full reprints of the ***Barnaby*** *series — with annotations regarding such aspects of life as blackouts, scrap metal drives, and coffee rationing. In the satire-laced daily strip, Barnaby's con-artist fairy godfather Jackeen J. O'Malley eventually became involved with adventures in such fields as seemingly diverse as politics and investments.*

By the way, Johnson also illustrated some of the work of his wife, Ruth Kraus, known for such children's books as ***A Hole Is to Dig*** *(which Maurice Sendak, not Johnson, illustrated).*

PICK YOUR FAVORITES

John Genduso
1351 Knoll Park Lane
Fallbrook, CA 92028

I'm enjoying ***CBG*** immensely and I just thought I'd weigh in on some recent topics.

Your "Best Comics You're Not Reading (Yet)!" segment is always interesting, but I think I'd rather see the choices made by ***CBG*** rather than the publishers. For some reason I can't shake the suspicion that their choices are more motivated by sales strategy than providing a service to readers.

If I were to submit my own choice for a book deserving of wider recognition it would be *Doom Patrol*. There are so many great things about this series. John Arcudi's characterizations are incredible. I was previously unfamiliar with his writing but he immediately impressed me by introducing several new Doom Patrolers (an idea to which I am usually very resistant) and making them instantly compelling. He also does a great job of retaining the offbeat weirdness that is so essential to *DP*. The art by Tan Eng Huat is simply astounding. Kind of like a hybrid of European and manga styles. And the fill-in artwork by Seth Fisher may even be better.

I was glad to hear the DC was resurrecting *Dial "H" for Hero* but disheartened to hear that reader creations won't be used as they were in the '80s version. This was the hook that got me reading those issues and allowed me to overlook some of that series' shortcomings.

Finally, I bought some discounted CrossGen comics on eBay (runs of *The First* and *Ruse*) and wanted to give my impressions. *The First* issues were awfully quick reading for $2.95 each and feature many large panels and little story development. Numerous subplots are referred to in each issue seemingly to create the illusion of a dense story. While *The First* is a decent series, I think CrossGen could probably compress two or three issues worth of story into one issue if they downsized the panels a bit. Also, every issue features five or six pages of lavish house ads. Is the consumer paying for all of these ads when they pay $2.95 at the counter?

On the other hand, storylines in *Ruse* are a little more dense and the characters have much more depth. Mark Waid is a master of the detective story and Butch Guice was born to draw this book. This series is so fantastic that readers might be able to overlook the high cover price and preponderance of ads.

Brent: *With the widely varying tastes of the* ***CBG*** *editorial department, it would be difficult to pick an overlooked title from each publisher. The feature was designed to help publishers spotlight series that perhaps aren't performing as well as expected, so sales are definitely a factor in what is chosen, but not the only factor. The publishers are encouraged to spotlight an outstanding creative team or series concept that may have escaped the casual reader.*

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Hollywood loves comics more than ever

By **Heidi MacDonald**

This was gong to be the third part of my Breaking into Comics series, but so many interesting news tidbits about comics and Hollywood have crossed my desk that I decided to hold off in order to comment on them.

It was a banner weekend for the Hollywood/comics connection. First, the #1 movie at the box office was *Darkness Falls*, based on a story by and co-written by sometime comics scribe Joe Harris. It's yet another bridge in the comics/screenwriting crossover. (I caught *Darkness Falls* on opening night, and it was no threat to *Citizen Kane*, or even *Scream*, but it was entertaining in the way a silly horror movie is supposed to be.)

Even more interestingly, *American Splendor* won the Dramatic Grand Jury Prize at the Sundance Film Festival. Directed by Shari Springer Berman and Robert Pulcini, the film mixes film, videotape, and animation to tell the story of Harvey Pekar, VA Hospital clerk turned comics writer. Actors Paul Giamatti and Hope Davis portray Pekar and his wife, Joyce Brabner. Although the film was originally scheduled to appear on HBO, with all the attention, it's sure to get at least a limited theatrical release.

Pekar, of course, has been writing *American Splendor* for more than 25 years. (It's now published by Dark Horse.) It's a slice of life comic book that puts his seemingly mundane life under a microscope, as illustrated by different artists, including Robert Crumb. In 1994, Harvey and Joyce wrote *Our Cancer Year*, which was illustrated by Frank Stack. It was the harrowing, but extremely moving tale of his fight with lymphatic cancer. Back in the '80s, Harvey was a regular guest on *The David Letterman Show*, and his resolutely non-showbiz personality led to moments of TV that were both hilarious and extremely uncomfortable. Letterman eventually banished him, but did invite him back, although Harvey has yet to take him up on it. Maybe the film's win will break the ice?

I've met Harvey and Joyce several times over the years at conventions, and it's safe to say that I've never met anyone quite like either of them. My clearest memory of Harvey is at a San Diego con back in the '80s where he had been talking so much that he had completely lost his voice. (His stress-induced laryngitis was also on display in several of the *Letterman* appearances.) Once Harvey gets talking, he doesn't really stop, and that's putting it mildly.

Back in the early '90s I was lucky enough to catch a stage production of *American Splendor*. Dan Castellaneta (the voice of Homer Simpson) played Harvey, and Siobhan Fallon played Joyce. It was a wonderful evening, and truly captured the essence of what *American Splendor* is about.

"The message, I suppose, is that both the agonies and joys of life are equally mundane."

Harvey has been very vocal of late about being depressed about his life in general, a theme which is on every page of the comic book. But the beauty of the book, the play, and, by all accounts, the movie, is that despite the misery, tedium, and struggle of life, it's still suffused with moments of beauty and clarity that make it all worthwhile. What makes Harvey's work enduring is that these moments aren't life-shaking or grand, but something as simple as drinking a glass of lemonade on a hot day or seeing a forest lit up by moonlight. The message, I suppose, is that both the agonies and joys of life are equally mundane.

Sundance Grand Prize winners aren't always big box office hits (last year's winner was *The Believer*) but it's a very prestigious award. With the success of *Road to Perdition* and *Ghost World*, it's more evidence for Hollywood that the comics medium has a lot to say. Sure, super-hero movies are all the rage in Tinseltown, but look for more buried treasures to be uncovered and given the star treatment.

And speaking of underground comics going Hollywood, Terry Zwigoff is following up *Ghost World* with another Dan Clowes comics classic: *Art School Confidential*. This comic book is a hilarious and scabrous look at the foibles and follies of art school. (In fact, I just referenced it two columns ago!) Clowes is writing the script, and John Malkovich will star as a detective who goes undercover at an art school. Something tells me this is going to be worth waiting for.

Meanwhile, as I write this, word is out that Warner's troubled *Superman* movie is in trouble yet again, with director Brett Ratner leaving the movie. This follows the leaking of a script by JJ Abrams that had fans aghast at the idea of Lex Luthor as an alien, and Krypton having more than one survivor. And that followed the scuppering of *Superman vs. Batman*, and the long delayed development of *Batman: Year One* by Darren Aronofsky and Frank Miller himself. And that followed *Batman and Robin*, which should really never be spoken of again.

Only this morning, as I write, it was announced that Christopher Nolan, of *Memento*, will direct the next *Batman* movie. Unfortunately, that film has no script, no stars and nothing, really.

Meanwhile, *Superman* now has no director, no star and no usable script.

What the heck is going on here? While Marvel is going full steam ahead with three movies this year, Warners' heroes can't even seem to get a script OKed. (Scuttlebutt has it that the *Superman* script that got everyone so up in arms was actually leaked by someone at Warners who feared another *Batman and Robin*, but couldn't get anyone at the studio to listen to him.) With budgets sky high, I can see why everyone is gun-shy about pulling the trigger on a new *Superman* movie, but as the success of the small screen *Smallville* shows, it's all about character and story, not special effects.

Don't get me wrong, I'm dying to see Superman fly with modern special effects (as long as Superman is not Josh Hartnett, but that's just me.) At a recent *Smallville* press conference, someone who knows a thing or two about playing Superman, Christopher Reeve, noted that shots that would have taken a week to shoot when he was Superman are now easily accomplished in an afternoon with CGI.

But CGI is not always the answer, and that brings us to *The Hulk*. Talk about splashy, the first trailer to reveal the CGI Hulk was unveiled during The Super Bowl, providing a welcome distraction from just another boring football game. In my humble opinion, the jury is ... out. CGI is usually tweaked right up until the release date, so the footage in the trailer may not even be final. Even so, it didn't exactly rock my world.

Jarring moments such as Anakin riding the giant lizard in *Attack of the Clones* and Legolas attacking the cave troll in *Fellowship of the Ring* are burned into my brain as examples of the fact that where humans (or elves) are concerned, CGI ain't there yet. I'm not exactly sure how realistic a giant green fellow in purple pants can look. We'll all find out this June. ✦

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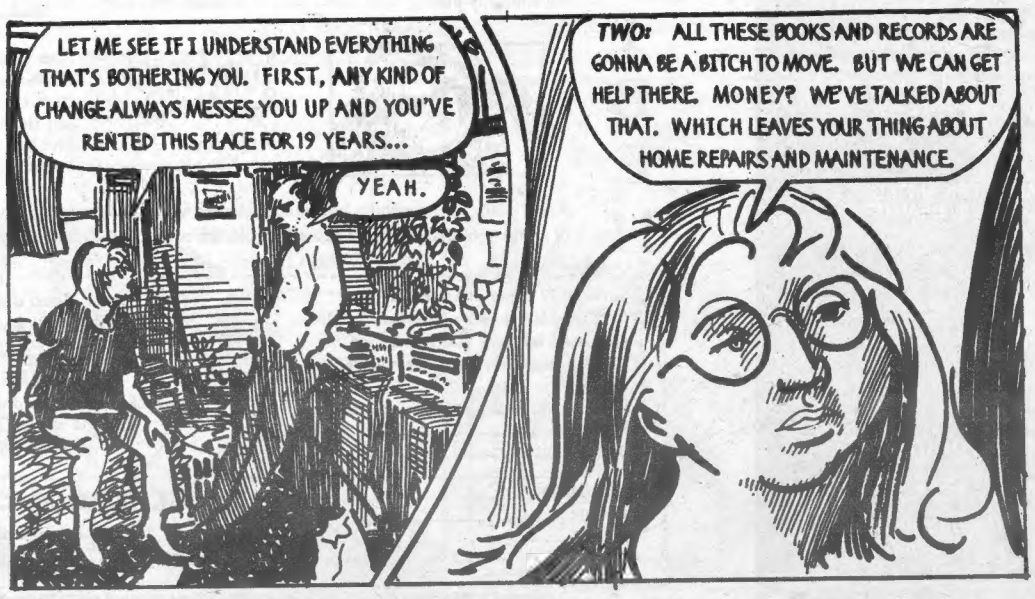
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900R	9 x 12	Standard Magazines	$29.50	$97.00	$420.00
914R	9 x 14 1/2	Legal Size	$35.50	$116.00	$504.00
950R	9 1/2 x 12 1/4	Sheet Music, Large Magazines	$31.25	$106.00	$468.00
		Add Shipping & Handling*	$2.00	$7.00	$22.00

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675FB	6 3/4 x 10 1/2	Current Comics - fits 700	$9.50	$31.00	$135.00
700FB	7 x 10 1/2	Standard Comics - fits 725	$10.00	$32.00	$140.00
750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	$14.00	$46.00	$200.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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Price per: Item#	Size	Description	100	1000
700M	7 x 10 3/4	Current Comics - 1990's	$15.50	$118.00
725M	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$15.75	$119.00
775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
		Add Shipping & Handling*	$2.00	$9.00

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- 3% calcium carbonate buffer throughout, maintains ph of 8.0+.

Price per: Item#	Size	Description	100	500	2000
675HB	6 3/4 x 10 1/2	Current Comics - fits 700	$8.00	$35.00	$120.00
700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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Price per: Item#	Size	Description	50	200	1000
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00 Mylar® by Dupont Co. or approved equivalent.

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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Tony has a new hero!

Find out who!

Tony's Tips, Page 16

IN BRIEF

Future Comics to lower cover prices

Beginning with its June cover-dated titles, scheduled to ship in May, Future Comics will reduce the cover price from $3.50 to $2.99.

The publisher will also switch from a 32-to a 22-page format, but retain the cardstock covers that it has been using.

Future Comics Editor in Chief Bob Layton said that the decision came from polling their retail customers. "Although we gave the readers more story for their money, the higher price was a deterrent for many of the retailers' customers. We've prided ourselves on customer service and genuinely listening to the demands of our support base. Therefore, our decision to rol lback our prices wasn't a hard one," Layton said.

The first books this will affect will be *Metallix* #6, *Freemind* #7, and *Deathmask* #3.

Wolverine to begin again

Beginning May 5 Marvel will restart *Wolverine* with the new creative team of Greg Rucka and Darick Robertson.

Wolverine was Marvel's second highest numbered series. Apart from *Uncanny X-Men*, no Marvel series will now have numbering from before the 1990s.

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections – as well as instant news on breaking stories in today's comics hobby!

The horror of Dark Horse

Year long horror releases help highlight Dark Horse's year

By **Nathan Melby**

Dark Horse Editor Scott Allie told ***CBG*** that he has always wanted to do horror comics for Dark Horse. He's been editing Mike Mignola's *Hellboy* for nine years, but now he is set to kick off Dark Horse's new horror line in 2003.

Beginning in February, Dark Horse will start a year-long premier of many different horror titles, beginning with *Hellboy: Weird Tales* #1 with stories by John Cassaday, Andi Watson, and Fabian Nicieza.

The next release will be another *Hellboy* release when Dark Horse ships *The Art of Hellboy*, a 200-page hardcover for $49.95.

"I have been at Dark Horse for nine years and when I get a comic book from the printer I am a little disappointed," Allie told ***CBG***. "I got this book and I thought it was perfect and that this is the greatest book that anyone has ever done. It is the first time I have looked at something in 11 years and not been the least bit disappointed."

Allie will also write *The Devils Footprints*, a four-issue miniseries due to hit stores on Mar. 5. Allie said that he had been wanting to do this story for five years, but was unable to keep an artist attached until he talked to Paul Lee and Brian Horton, who expressed interest in wanting to do it. This provided the spark for Allie to begin the horror line.

What sealed the deal was when *30 Days of Night* creators Steve Niles and Ben Templesmith decided to do *Criminal Macabre: A Cal McDonald Mystery* with Dark Horse. That is when Allie decided to announce the new line.

Allie said that there will be a notable difference in this line of comics from other horror comics out there.

"I think most of the stuff in horror comics is either it is too smart for its own good and nothing happens or the other half is just so stupid," Allie said. "I love a good stupid horror movie like *Dead Alive*, but it also has this insane point of view to it that kind of makes it interesting for what it is. It is not necessarily smart, but it is really quirky and it has a character to it. We don't get enough of that in horror comics. We get a bunch of blood and boobs and gore."

April will bring *Blackburne Covenant* by *Buffy the Vampire Slayer* writer Fabian Nicieza. The story is about a popular fantasy writer who gets a little too close to the truth and finds the murderous Blackburne Covenant on his tail.

"Fabian and I have been talking a lot the past couple of years about doing something together and he showed me some stories that he was showing around to other publishers and one of them I loved," Allie said.

One of the things that Allie said is going to be different about *Blackburne Covenant* is that the story will also feature text from the book, which Allie said brings a little more importance to the lettering process.

"We have a letterer, Michael Heisler, involved who we thought would have an interesting take on it. He is a pretty important part of the creative team, more so than a letterer might normally be, because some of what we are doing with the page design," Allie said.

In June, Eric Powell will bring his humorous horror series, *The Goon*, to Dark Horse. Allie said that he has always been a fan of Powell's work and all it took was showing the book to Dark Horse Publisher Mike Richardson to get him to bring the title over.

"I have loved *The Goon* for years. I tried getting it here a few years ago. Mike Richardson read one issue of *The Goon* and said, 'Make it happen.' Eric had always wanted to bring *The Goon* here. He always thought Dark Horse was the right publisher for it, but we just weren't able to put it together before," Allie said.

Finally, in the fall, Dark Horse will finish off 2003's debuts with *Hauntings* and *Corpus Monstrum*.

Corpus Monstrum is a collection of Gary Gianni's *Monster Men* stories, while *Hauntings* is a 96-page hardcover with stories by Mike Mignola, Evan Dorkin, P. Craig Russell, and Paul Chadwick, with a cover by Gary Gianni. There is also a story by German artist Uli Oesterele about a haunted tattoo. Allie will be interview Larry Dreller, a man who investigates haunted houses, for the book.

"It is not just comics. It is 80% comics and then the interview with Larry Dreller," Allie said "We are also taking an old public domain horror story, which is a very crazy story and putting the prose story in with illustrations on every other page. There is a mix of text and comics with a heavy emphasis on the comics."

Dark Horse will continue to publish its manga and action titles, but look for horror to rule the roost at one publisher in 2003. ✦

INSIDE THIS SECTION

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Batman goes overseas

The Dark Knight visits Hong Kong

By **Nathan Melby**

Being a member of the JLA has sent Batman all over the universe fighting evil, but Hong Kong artist Tony Wong and writer Doug Moench are going to let the Dark Knight get up close and personal with Hong Kong in the aptly titled hardcover *Batman: Hong Kong*.

DC Editor Andy Helfer told ***CBG*** how the company got Hong Kong native and popular comics creator Tony Wong to do a Batman book.

"I live in New York City, pretty much next door to Chinatown, so I've always been aware of Tony Wong's work — his stuff, and all Chinese manhua (their word for comics) are sold in a bunch of stores there," Helfer said. "I went to Hong Kong in 2000, to attend the World Manga Summit, and met dozens of wonderful Asian comics creators there — among them were Tan Eng Huat, who now is the artist on *Doom Patrol*, and Tony Wong."

Wong will bring the cityscape of Hong Kong, but Helfer said it was important picking the right character for the Hong Kong market and getting the right scribe to work with Wong.

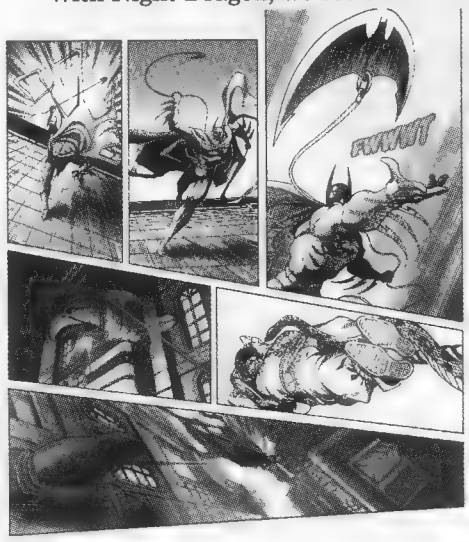
"*Batman* was the obvious choice, because although our comics don't have that much exposure there, the character is popular from the films," Helfer said. "But we both wanted to take it one step further and allow an American writer to direct the show. Doug Moench, I think, did a great job creating a story that appeals to the best of both countries' interests."

Helfer said that Batman will pretty much be an unknown in Hong Kong, but will still strike the same amount of fear in people as he did when he first popped onto the scene in Gotham City.

"I think the project will be unique to American audiences. Tony Wong has studied U.S. comics, and when I received the first pages of completed art, I was surprised to see that they looked very much like one of our 'homegrown' painted graphic novels," Helfer said. "Tony was trying, and succeeded, in emulating the looks of our books. But I explained to Tony that what I was looking for was a book that was more a reflection of the classic Hong Kong style comic. Tony responded, I think, by producing a beautiful graphic novel that truly captures the classic Hong Kong style,"

The 128-page hardcover, due in stores in June, will revolve around Batman going to Hong Kong to try and stop a serial killer who uses the Internet to broadcast his slayings. What Batman walks into is a feud between two brothers, one the head of a local gang and the other a police chief. His only hope might be with a native super-hero with a style similar to his, Night Dragon.

"With Night Dragon, we see an Asian hero who is, for the first time to my knowledge, authentic. Here I believe is a character that will, due to his authenticity, have legs," Helfer said. "But there is a difference between Night Dragon and the other Hong Kong heroes — Night Dragon is a character inspired by Batman himself to wear a costume as well as fight crime — but while he has Batman to thank for the idea in the first place, the execution of his mission is all his own."



Helfer said that he would like to see Night Dragon become a familiar character with DC's readers, because he is so unique.

Even though Batman has traveled throughout the cosmos, he will definitely find a new challenge in Hong Kong and U.S. comics fans might find a shining star artist. ✦

Who is Tony Wong?

Tony Wong, more popularly known as Wong Yuk Long, is a renowned comics artist in Hong Kong. In a country filled with legends, he has been regarded and reputed as the comics king in Hong Kong.

Wong had already taken comics creation as his lifetime ambition by the time he was 13 years old. Over the past 35 years, he has dedicated his efforts to nurturing and supporting the growth of Hong Kong's comic industry. He has started a number of titles which became very popular. Among his works, *Dragon & Tiger Heroes* has been widely circulated for more than two decades, making it a record length comics series in Hong Kong. He established Jade Dynasty Publications Ltd. in August 1993 and currently does weekly comics and one bi-weekly comic. ✦

TOP SELLING COMICS
February 2003

*The following comics are the preorder projections for the month of February based on orders placed by retailers reporting to **Comics & Games Retailer**'s Market Beat column. The number at right is in thousands of copies ordered.*

1	*Batman #612*	DC	134
2	*Ultimate War #4*	Marvel	116
3	*Ultimates #9*	Marvel	109
4	*Amazing Spider-Man #50*	Marvel	108
5	*Ult. Spider-Man #36*	Marvel	106
6	*New X-Men #137*	Marvel	99
7	*Ultimate X-Men #29*	Marvel	91
8	*Uncanny X-Men #419*	Marvel	90
9	*Wolverine #186*	Marvel	69
10	*Transformers War Within #5*	Dreamwave	66
11	*X-Treme X-Men #21*	Marvel	65
12	*JLA #78*	DC	65
13	*Daredevil #43*	Marvel	63
14	*Incredible Hulk #50*	Marvel	63
15	*Daredevil #44*	Marvel	63
16	*Spider-Man Blue #6*	Marvel	61
17	*Avengers #64*	Marvel	57
18	*Captain America #9*	Marvel	57
19	*Green Arrow #21*	DC	56
20	*Fantastic Four #66*	Marvel	52
21	*Spider-Man Peter Parker #53*	Marvel	52
22	*Transformers Armada #8*	Dreamwave	50
23	*Truth Red White and Black #4*	Marvel	50
24	*GI Joe #15*	Image	49
25	*Hulk/Wolverine: 6 Hours #3*	Marvel	47
26	*Thundercats Return #1*	DC	45
27	*Punisher #22*	Marvel	44
28	*Masters of the Universe #4*	Image	44
29	*Action Comics #800*	DC	43
30	*JSA #45*	DC	43
31	*Detective #779*	DC	40
32	*Spawn #131*	Image	39
33	*Astro City Local Heroes #1*	DC	39
34	*Aquaman #3*	DC	39
35	*Green Lantern #159*	DC	39

Source: Comics & Games Retailer

NEW COMICS shipping Feb. 16-22

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Betty & Veronica #185, $2.19
Betty & Veronica Double Digest #113, $3.59
Sonic The Hedgehog #120, $2.19

CrossGen

Crossovers #2, $2.95
Crux #23, $2.95
Route 666 #9, $2.95
Ruse Vol. 2 TP Silent Partner, $15.95
Scion #33, $2.95

Dark Horse

Kiss: Rediscovery TP, $10.95
Lone Wolf 2100: Shadows on Saplings TP, $12.95
Star Wars: Republic #51, $2.99
What's Michael?: Fat Cat in the City TP, $8.95

DC Comics

100% #5 (Of 5), $5.95
✪ *American Century #22*, $2.75 (Jan. 19-25)
American Century #23, $2.75
Automatic Kafka #8, $2.95
Batgirl #37, $2.50
Batman: Gotham Knights #38, $2.75
Birds of Prey #52, $2.50
Black Sun #6 (Of 6), $2.95
Flash #195, $2.25
Forever Maelstrom #4 (Of 6), $2.95
JSA: The Unholy Three #1 (Of 2), $6.95
Lucifer #35, $2.50
Nightwing: The Hunt For Oracle TP, $14.95
Power Company #13, $2.75
Powerpuff Girls #35, $2.25
Preacher: Dead Or Alive The Collected Covers SC, $19.95
Robin #111, $2.25
Supergirl #79, $2.50
Superman: Metropolis #1 (Of 12), $2.95
Thundercats: The Return #1 (Of 5), $2.95
Wildcats: Battery Park TP, $17.95
Y - The Last Man #8, $2.95

Gutsoon! Entertainment

Raijin Comics #11, $4.95
RGA Magazine #11, $0.99

Image Comics

Age of Bronze #16, $3.50
Dominion #2, $2.95
G.I. Joe #15, $2.95
Grrl Scouts Work Sucks #1 (Of 4), $2.95
Liberty Meadows #30, $2.95
Masters of the Universe #4 (Of 4), (two covers $2.95)
Savage Dragon #108, $2.95
Shadows #1, $2.95

Marvel Comics

Amazing Spider-Man #50, $2.25
Captain Marvel #6, $2.25
Exiles Vol. 3: Out of Time TP, $17.99
New X-Men #137, $2.25
Shang-Chi: Master of Kung Fu #6 (Of 6), $2.99
Soldier X #8, $2.25
Spider-Man: Legend of the Spider Clan #5 (Of 5), $2.25
Thor #60, $2.25
Thunderbolts #76, $2.25
Truth: Red White & Black #4 (Of 6), $3.50
✪ *Ultimate Adventures #3*, $2.25 (Nov. 17-23)
✪ *Ultimate X-Men #28*, $2.25 (Jan. 26-Feb.1)
Ultimate X-Men Vol. 4: Hellfire & Brimstone TP, $12.99
Wolverine #186, $2.25
X-Treme X-Men #21, $2.99

Oni Press

Queen & Country #14, $2.95
Three Days In Europe #3 (Of 5), $2.95

Titan

Judge Dredd: Day The Law Died Dlx HC, $24.95
Transformers: Rage In Heaven GN, $19.95

Viz Communications

Adv of Hamtaro Vol. 1: Home For Hamtaro, $9.95
All-New Tenchi Muyo Part 2 #5 (Of 5), $2.95
Animerica March 2003 Vol. 11 #3, $4.95
Firefighter!: Daigo of Fire Company M Vol. 2 GN, (two covers $15.95)
Mobile Suit Gundam 0079 Vol. 9 TP, $9.95
Silent Mobius: Hell Part 12 #3 (Of 5), $2.95

NOW APPEARING!

February 1

Anthony Montgomery and **Dominic Keating** (*Enterprise* cast members Ensign Travis Mayweather and Lt. Malcolm Reed, respectively) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

February 15

Debi Derryberry (voice actress on *Jimmy Neutron*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 1 p.m.

February 19

Phoebe Gloeckner (*Diary of a Teenage Girl*) at Atlantis Fantasyworld, 1020 Cedar St., Santa Cruz, **California** 95060, from 4 to 6 p.m.

*[**Editor's Note:** Send items at least two weeks in advance of the signing date to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.*

***Please note:** This is a **free** service.]*

Webbing up wallets

Spider-Man bank note swings into market

By **Nathan Melby**

More and more Spider-Man products continue to come out of the woodwork after the success of last year's film. Among them is a Spider-Man bank note from The Naples Bank Note Company.

The bank note, limited to 1,962 pieces is available at the company's website, *www.banknotables.com*, for $24.95 in an acrylic display or $49.95 matted signed and numbered. There are only 500 available of the framed copy.

Company founder Bob Bednar used to be a counterfeit expert and started the company as a leisurely thing. He said that the security features on the bank note are impeccable.

"Once you see the Spider-Man note, you would not be able to make a good color copy of this," Bednar told ***CBG***. "We have micro-printing and invisible fibers buried in it that make it almost impossible."

Chris McCauley did the design work for the note while Richard Baratz did the illustrations.

McCauley told ***CBG***, "Growing up a fan of Spider-Man it wasn't a matter of having to learn this stuff, it was more having to go back and refresh my memory."

According to McCauley the process only took a couple of months, but it was fun.

"It took coming up with the concept and then I worked with Richard and he started to come up with an illustration while I was doing the design work and then we married them together."

Baratz used to work for American Bank Note Company as an engraver and also designed the stamp of the 25th anniversary of the moon landing. McCauley said working with Baratz was great.

"He just does amazing stuff. When we were going to do this project we wondered whether we should make it look like it came out of a comic book or more sculpted. I loved the idea of Richard doing this sculpted looking Spider-Man," McCauley said.

"Once you see the Spider-Man note you will not be able to make a good color copy of this."

– Bob Bednar

McCauley said that everything in the banknote has to do with Spider-Man to some degree. The tint in the background of the note that goes from blue to orange is actually made up of little spider webs.

"I think part of the fun is identifying some of the stuff. There are villains in it and some hidden things. In the portrait that illustrator Richard Baratz did there is a lot of line work and inside there we hid some things," McCauley said. "In the building underneath where he is sitting there is a small bugle, representing The Daily Bugle, and some microlines that say Peter Parker and other things."

Bednar said that the company would be happy to produce bank notes for anyone who was interested. ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Jan. 31:

Aardvark Vanaheim: *Cerebus* #286, $2.25 (Jan)

AiT/Planetlar: *Channel Zero: Jennie One GN*, $9.95 (Jan)
Sky Ape: All The Heroes TP, $6.95 (Feb)
True Story, Swear To God Vol. 1: Chances Are TP, $14.95 (Feb)

Amaze Ink (Slave Labor Graphics): *Nightmares And Fairy Tales* #4, $2.95 (Feb)

Antarctic Press: *Gold Digger* #39, $3.50 (Jan)
Ninja High School Textbook Vol. 2, $49.95 (Nov)

Archie Comic Publications: *Archie* #532, $2.19 (Jan. 26-Feb.1)
Jughead with Archie Digest #181, $2.39 (Jan. 26-Feb.1)
Pals-N-Gals Double Digest #73, $3.59 (Jan. 26-Feb.1)
Veronica #136, $2.19 (Jan. 26-Feb.1)

Avatar Press: *Steven Grant's Mortal Souls TP*, $9.95 (Feb)
Warren Ellis' Bad Signal TP, $6.95 (Dec)
Warren Ellis' Strange Killings TP, $9.95 (Jan)

Basement Comics/Amryl Entertainment: *Cayewoman: Pangaean Sea* #5, $11.50 (Dec)
Cavewoman: Prehistoric Pinups Book 3, $8.95 (Sp Ed $9.95) (Jan)
Mike Hoffman's Squid Girl Blue Foil Cvr #1, $11.50 (Nov)
Tigress Tales Sp Ed Gold Foil Cvr #4, $11.50 (Nov)

Broadsword Comics: *Tarot: Witch of the Black Rose* #18, $2.95 (Sp Ed $19.99) (Jan)

Comicsone.Com: *Heaven Sword & Dragon Sabre GN* #4, $13.95 (Dec)
Mega Dragon & Tiger GN #3, $13.95 (Jan)
Story of Tao GN #3, $13.95 (Feb)

CPM Manga: *Adventure Kid Book 1: User-Friendly*, $16.95 (Jan. 19-25)

CrossGen: *Brath Prequel*, $2.95 (Jan. 26-Feb.1)
Edge #10, $7.95 (Jan. 26-Feb.1)
Meridian #32, $2.95 (Jan. 26-Feb.1)
Path #11, $2.95 (Jan. 26-Feb.1)
Ruse #16, $2.95 (Jan. 26-Feb.1)

Dark Horse: *Astro Boy Vol. 11 TP*, $9.95 (Jan. 19-25)
Ghost In The Shell 2: Man-Machine Interface #1, $3.99 (Oct. 20-26)
Grendel Tales: The Devil May Care TP, $19.95 (Nov. 10-16)
Groo: Death & Taxes TP, $12.95 (Nov. 17-23)
Isolation & Illusion: Collected Short Stories of P. Craig Russell TP, $14.95 (Dec. 29-Jan. 4)
Kiss #6, (two covers $2.99) (Jan. 26-Feb.1)
Nevermen: Streets of Blood #1 (of 3), $2.99 (Jan. 26-Feb.1)
Spyboy Vol. 5: Spy School Confidential TP, $12.95 (Dec. 15-21)
Star Wars: Jango Fett - Open Seasons TP, $12.95 (Nov. 24-30)

DC Comics: *Cartoon Cartoons* #15, $2.25 (Jan. 26-Feb.1)
Filth #8 (of 13), $2.95 (Jan. 19-25)
Flash #194, $2.25 (Jan. 26-Feb.1)
Flash: Rogues TP, $14.95 (Jan. 26-Feb.1)
Global Frequency #4 (of 12), $2.95 (Jan. 26-Feb.1)
Gotham Central #3, $2.50 (Jan. 26-Feb.1)
JLA #77, $2.25 (Jan. 26-Feb.1)
Legion #16, $2.50 (Jan. 26-Feb.1)
Resistance #5, $2.95 (Dec. 29-Jan. 4)
Robin #110, $2.25 (Jan. 26-Feb.1)
Robotech Sourcebook, $2.95 (Jan. 26-Feb.1)
Superman vs. Darkseid: Apokolips Now, $2.95 (Jan. 26-Feb.1)
Wonder Woman #188, $2.25 (Jan. 26-Feb.1)

Dreamwave: *Sandscape* #1, $2.95 (Jan)
Transformers: Armada #7, $2.95 (Jan)

El Capitan Books: *Stray Bullets* #29, $3.50 (Jan)

Fantagraphics Books: *Housewives At Play* #10, $4.95 (Feb)
Sexual Positions of the Kama Sutra #1 , $3.50 (Nov)

Gutsoon! Entertainment: *Raijin Comics* #8, $4.95 (Jan)

Humanoids Publishing: *Metal Hurlant* #4, $3.95

IDW Publishing: *CSI: Crime Scene Investigation* #1 (of 5), $3.99 (Jan)

Image Comics: *Electropolis* #4, $2.95 (Jan. 6-12)
Savage Dragon #104, $2.95 (Oct. 20-26)
Tech Jacket #3, $2.95 (Jan. 12-18)
Venture #1, $2.95 (Jan. 5-11)

Ironcat: *Cool Devices Vol. 1 GN*, $14.95 (Sep)

Kenzer & Company: *Dungeons and Dragons: Black and White* #6 (of 6), $2.99 (Dec)
Knights of the Dinner Table #75, $3.99 (Jan)

Marvel Comics: *Agent X* #7, $2.25 (Jan. 19-25)
Avengers #63, $2.25 (Jan. 26-Feb.1)
Captain Marvel #5, $2.25 (Jan. 26-Feb.1)
Hulk/Wolverine 6 Hours #2 (of 4), $2.99 (Jan. 26-Feb.1)
Shang-Chi: Master of Kung Fu #5 (of 6), $2.99 (Jan. 26-Feb.1)
Truth #3 (of 6), $3.50 (Jan. 26-Feb.1)
Ultimate War #3 (of 4), $2.25 (Jan. 26-Feb.1)
X-Force: Famous, Mutant and Mortal HC, $29.99 (Jan. 26-Feb.1)
X-Statix #7, $2.25 (Jan. 26-Feb.1)

Metron Press: *Samson: Judge of Israel GN*, $7.95 (Feb)

NBM: *Boneyard* #9, $2.95 (Jan)

Neko Press: *Brutal Planet* #3, $2.99 (Sp Ed $5.99) (Feb)
Wildflower: Tribal Screams #4, $2.99 (Feb)

New England Comics: *Tick's Golden Age Comic* #3, (two covers $4.95) (Dec)

North Atlantic Books: *Diary of A Teenage Girl Ltd S&N HC Ed*, $39.95 (Feb. 2-8)

Oni Press: *Queen & Country Vol. III: Crystal Ball TP*, $14.95 (Sp Ed $30.00) (Jan)

Penny Farthing Press: *Zendra* #6: The Mercy of His Means (of 6), $2.95 (Dec. 1-7)

Radio Comix: *Furrlough* #120, $2.99 (Dec)

Satyr Play Productions: *Satyr* #2, $2.95 (Feb)

Top Shelf Productions: *Jennifer Daydreamer* #1: Oliver, $4.95 (Jan)
Pistolwhip: Yellow Menace GN, $14.95 (Dec)

Viz Communications: *Bastard!!* #14: Empress Part 4 (of 4), $3.95 (Jan. 19-25)
Ceres, Celestial Legend Vol. 3: Suzumi TP, $15.95 (Jan. 19-25)
Ranma 1/2, Part 11 #11 (of 11), $2.95 (Jan. 19-25)

Xulu Brand: *Things From Nowhere* #1, $3.00 (Feb)

NEW COMICS shipping in FEBRUARY

This list shows comics scheduled to ship during this month, that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

AAA Milwaukee Publishing
Laughter of the Damned #2, $2.75

Aardvark Vanaheim
Cerebus #287, $2.25

Abstract Studios
Strangers In Paradise Vol. III #57, $2.95

AC Comics
Best of the West #34, $6.95
Men of Mystery #39, $6.95
Miss Masque #1, $5.95

ACG
ACG Heroes Unlimited #2, $5.95
Forbidden Herbie #2, $5.95
Saturday Matinee Western #2, $5.95
Star Western Vol. 1 First Year TP, $18.95

Adhouse Books
My Own Little Empire GN, $9.95

Airwave Comics
I Dream of Jeannie Spring Spectacular, (two covers $3.50)
Spells: Cauldren of Chills #1, $3.50

Albatross Exploding Funny Book
Goon #4, $2.95

Alternative Comics
Hickee Anthology TP, $12.95
Humor Can Be Funny TP, $11.95
Strum & Drang: Great Moments In Rock & Roll TP, $6.95
Urban Hipster #2, $2.95
When I'm Old: Coll Stories of Gabrielle Bell TP, $12.95

Amaze Ink (Slave Labor Graphics)
Charm School #7, $2.95
Highway 13 #9, $2.95
Skaggy The Lost #2 (Of 4), $3.50

Anarchy Studios
Vampi Vol. 2: TP Underworld Tainted Love, $14.95

Angry Dog Press
Potlatch #2, $5.95

Antarctic Press
Dragon Arms #3, $3.50
Gold Digger #40, $3.50
Gold Digger Pkt Manga #1, $12.95
How To Draw Manga #22 AP, $4.95
Killbox #3, $5.00
Luftwaffe 1946 #6, $5.95
Mangazine #41, $9.99
N.H.S. Perfect Memory #4, $7.95
Neotopia #2, $3.95
Ninja High School #103, $3.50
Specter 7 #1, $4.95
Warrior Nun Areala #15, $3.50

Arcade Comics
Alias Agent Bristow #1 , (two covers $2.99; Sp Ed $9.99; Sp Ed Sgn $49.99)
Youngblood: Bloodsport Storyboards #1, $3.95 (Sp Ed $14.99)

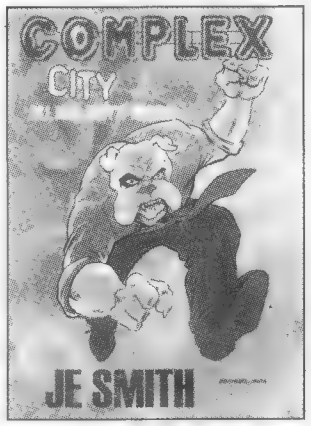
Autumn Press
Monster Club #3, $3.50

Avatar Press
Alan Moore's The Courtyard #2, $3.50 (Sp Ed $3.95)
Black Tide #4, (two covers $3.50)
Hellina #0, (two covers $3.50; Sp Ed $3.95; Adult Ed $6.00)
Jungle Fantasy #2, (four covers $3.50; Sp Ed $6.00)
Shi Pandora's Box #1, (four covers $3.50)
Warren Ellis's Scars #4 (Of 6), $3.50 (Sp Ed $3.95)

Bald Guy Studios
Footman 15 Fairy Fire One-Shot, $2.95

Basement Comics/Amryl Entertainment
Forever Realms #1, $2.95
NVN Zero, $2.95
Octavia Pin-up Book 1, $9.95
Wilde Knight #1, $3.25

Better Comics
Complex City Vol. 1: All In A Days Work TP, $12.95



Big Umbrella
Nine Lives of El Gato, Crime Mangler, $5.00

Black Library
Warhammer Monthly #65, $3.50

Blue Line Production
Blood & Roses: Vol. 1 TP, $12.95
Little White Mouse: Open Space #3 (Of 4), $2.95
Notes To Draw From Vol. 1 TP, $12.95

Bongo Comics
Bart Simpson Comics #11, $2.50
Simpsons Comics #79, $2.50

Broadsword Comics
Tarot: Witch of the Black Rose Sgn #15, $10.00

Bzzz Bee Cafe Publishing
Bzzz Bee Café #2, $3.00

Cartoon Books
Bone #52, $2.95

Claypool Comics
Deadbeats #58, $2.50
Elvira #118, $2.50

CPM Manga
La Blue Girl: Manga Ed Book 2 Evil Ninja Masters, $16.95
Princess Prince Book 1 GN, $15.95
Record Lodoss War: Chronicles Heroic Knight Book 4, $15.95

Crusade Entertainment
Shi - Illustrated Warrior #7 (Of 7), $2.99

Deux Graphica Studio
Astika #5, $2.99
Genome #5, $2.99

Digital Webbing
Digital Webbing Presents #7, $2.95
Gutwallow #2: Fury of the Furry, $2.95

Shades of Blue Vol. 1 TP, $11.95

Dork Storm Press
Dork Tower #23: Dork Tower Frag!, $2.99

Drawn & Quarterly
Louis Riel #9, $2.95
Poor Bastard Deluxe S/N HC, $39.95

Dreamwave
Fate of the Blade #6, $2.95
Sandscape #2, $2.95
Transformers: Armada #8, $2.95
Transformers: Profile Book #2 (Of 4), $12.95
Transformers: War Within #5, $2.95
Warlands Vol. 3 #4, $2.95

El Capitan Books
Stray Bullets Vol. 7 TP, $14.95

Enjeti Comics
Springball #3, $2.95

Fantagraphics Books
Alice In Sexland Extreme #1, $3.50
Alraune #6, $3.50
Blowjob #5, $3.50
Bondage Fairies Extreme #15, $3.50
C Tyler's Ink Party TP, $10.95
Comics Journal #250, $12.95
Eightball: David Boring SC, $16.95
Footlicker #2, $3.50
Kung Fu Girl GN, $12.95
Lust In Space, $14.95
No More Shaves TP, $18.95
Pogostick #1, $4.95
Shouldn't You Be Working #1, $5.95
Wipeout GN, $19.95

Fusebox Comics
Fuse #5, $2.99

Girl Twirl Comics
Jane's World #2, $2.95

Gutsoon! Entertainment
Raijin Comics #12, $4.95
RGA Magazine #12, $0.99

Harris Comics
Vampirella #18 , $2.99 (two Sp Ed $9.95)

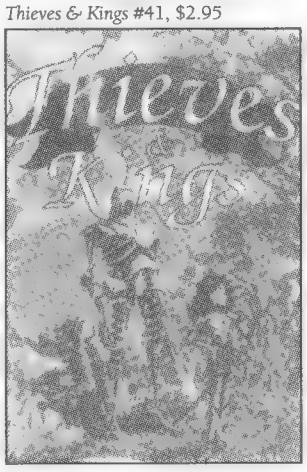
Heavy Metal Magazine
Fist Full of Blood HC, $14.95
Heavy Metal May 2003, $5.99

High Aims.Comix
She's A Nightmare Vol. 1 GN, $9.95

House Of Usher
Nantucket Brown Roasters #1 (Of 2), $2.00

Humanoids Publishing
Bouncer Vol. 2: HC Executioners Mercy, $15.95
Incal Vol. 2: TP John Difool Class "R" Detective, $17.95

I Box Publishing
Thieves & Kings #41, $2.95



I.C. Entertainment
Amerimanga Vol. 1 #3, $7.99
Dark Dimension Zero Vol. 2: Soul's Salvation, $15.95
Eden Vol. 2 #2, $3.50
Futaba-Kun Change! Vol. 8: UFO! Unidentified Foreign Origins GN, $15.95
I Love You #2, $2.95
Oh My! #3, $2.95
Vampire Yui Vol. 5 #6, $2.95
You And Me Vol. 1: Mii and You, a Room for Two! GN, $15.95
You And Me Vol. 2 #1, $2.95

Icarus Publishing
A-G Super Erotic Anthology Vol. 1 GN, $14.99

IDW Publishing
C.S.I. Crime Scene Investigation #2 (Of 5), $3.99
Mage Knight: Stolen Destiny #5 (Of 5), $3.50

Illustration Studio
Masters of Fantasy #1, $3.25

Image Comics
Battle of the Planets #7, $2.99
Fathom #1/2, $2.99
Rising Stars: Bright #1 (Of 3), $2.99
Tomb Raider #28, $2.99
Tomb Raider: Journeys #10 (Of 12), $2.99
Witchblade: Nottingham, $4.99

Immedium
Nine of One: Window To The World #3 (Of 3), $2.95

Insomniac Press
Chewing On Tinfoil GN, $15.95

Kenzer & Company
Knights of the Dinner Table #76, $3.99

Knights of the Dinner Table Illustrated #19, $2.99
Knights of the Dinner Table: Black Hands Gaming Society Special, $2.99
Kodt Miniseries Px Special Vol. 1 #1 (Of 3), (two covers $2.99)
Tony Digerolamo's Travelers #20, $2.99

Last Gasp
Discipline Vol. 3, $14.95
Tintin In The Land of the Soviets, $24.95

Mirage Studios
Teenage Mutant Ninja Turtles #8, $2.95

Misc ! Mayhem Productions
Supercar #3, $2.95

Monkeysuit Press
Survival Machine TP, $7.95

Moonstone
Moonstone Noir: Mysterious Traveler, $5.50
Phantom Vol. 4: GN The Hunt, $6.95
Sherlock Holmes Mysteries Vol. 1 TP, $18.95

Mordam Records
World War 3 Illustrated #33, $4.00

NBM
Ada Lee Vol. 2, $9.95
Oddballz #6, $2.95
Sizzle #17, $4.95
Wake Vol. 4 & 5: Sign of the Demons, $14.95
Will Eisner's Princess and the Frog SC, $7.95

New England Comics
Mind Boggling Disasters #1, $3.75

NW Studios
Spirit of the Amazon #3, $2.95

Oni Press
Cheat GN, $5.95
Courtney Crumrin & The Coven of Mystics #3 (Of 4), $2.95

Origin Comics
My Uncle Jeff, $3.95

Radio Comix
Big Funnies #8, $4.99
Furrlough #122, $2.99
Genus #58, $2.99
Genus Greatest Hits Vol. 3, $5.99

Rebellion
2000 AD #1326, $3.25
2000 AD #1327, $3.25
2000 AD #1328, $3.25
2000 AD #1329, $3.25

Shanda Fantasy Arts
Shanda The Panda #37, $4.99

Sirius Entertainment
Banzai Girl #4 (Of 4), $2.95 (Sp Ed $12.00)
Poison Elves #72, $2.95

Sparkplug Comics
Reporter #2, $2.50

Studio G
Moonlight Cutter #2, $5.50

Teenagers From Mars
Teenagers From Mars #5 (Of 8), $2.99

Tokyopop
Akira Cinemanga Vol. 2 (Of 5), $14.99
Angelic Layer Vol. 5 GN (Of 5), $9.99
Digimon Vol. 1 GN, $9.99
Gatekeepers Vol. 1 GN, $9.99
Initial D Vol. 4 GN (Of 20), $9.99
Kare Kano Vol. 2 GN (Of 15), $9.99
Kim Possible Cinemanga Vol. 1 GN (Of 4), $7.99
Kodocha Vol. 6 Sana's Stage GN (Of 10), $9.99
Lizzie McGuire Cinemanga Vol. 1 GN (Of 4), $7.99
Miracle Girls Vol. 8 Pkt TP, $9.99
Peach Girl Sophomore Year Vol. 1 TP, $9.99
Planet Ladder Vol. 5 GN (Of 5), $9.99
Priest Vol. 5 GN (Of 9), $9.99
Ragnarok Vol. 6 GN (Of 10), $9.99
Reality Check Vol. 1 GN (Of 4), $7.99
Rebirth Vol. 1 GN, $9.99
Scryed Vol. 1 GN, $9.99
Spy Kids 2 Cinemanga GN, $7.99

Tony Raiola
Little Orphan Annie: The Dreamer, $9.50

Top Shelf Productions
Clumsy GN, $10.00
James Kochalkas Magic Boy & Robot Elf GN, $9.95

United Publications
Sabrina Online Year Five: Adventures In Daring, $4.50

Vamperotica
Vamperotica Lust For Luxura #3, $2.95 (Sp Ed $3.95)

Verotik
Inquisitor #1 Horror Mag Parody Variant Cvr, $10.00
Jaguar God: Return To Xibalba, $3.95

Viz Communications
Bastard!! #15: Empress Part 1 (Of 5), $3.95
Battle Angel Alita: Last Order Part 1 #6, $2.95
Dragonball Part 6 #2 (Of 8), $3.50
Hamtaro Let's Play Vol. 2, $7.95

Heroes, heroes, heroes

Tony looks at several heroic hits

By **Tony Isabella**

I hear there are all these fans, but, Jesus Christ, where are they when it's time to buy the comic? It's like they buy one copy in each state and pass it around to each other.

— Harvey Pekar

Jan. 26 was colder than it's been in Ohio in several years, but I stopped feeling the freeze when, trudging through the snow and back up my driveway with the Sunday newspapers clutched to my pajamas, I flipped over *The Cleveland Plain Dealer* to discover that *American Splendor* had scored big. The movie, based on the life and comics of Harvey Pekar, won the Grand Jury prize, the top dramatic award, at this year's Sundance Film Festival.

I was thrilled for Pekar, who also hails from Cleveland, and excited that, once again, comics was staking its claim as one of the most important and vital art forms of our time.

I think one either "gets" or "doesn't get" *American Splendor*, with precious little ground between the two. Pekar self-published his first issue in 1976, and, at the time, I fell solidly into the "doesn't" crowd. OK, yeah, he had Robert Crumb drawing some of his stories, but who wants to read about the mundane life of some cranky file clerk? As it turned out, I did. With each subsequent issue, I began to figure out what Pekar was doing.

What Pekar was doing and continues to do was summed up well by comics historian Don Markstein at his *Toonopedia* website (*www.toonopedia.com*). He wrote:

> Pekar's critics accuse him of having founded the "dull autobiography" genre of comics writing. But as is often the case, his many imitators miss the point. It isn't Pekar's normal, work-a-day life that draws so many readers to his work. It's his ability to find piquant things to say about the ordinary things he sees and does.

I USED TO WORK IN PRISONS. NOW I'M A SORT OF "COMIC BOOK JOURNALIST" WHO WRITES ABOUT PEACE AND SOCIAL JUSTICE ISSUES.
OH! AND MY NAME ISN'T "PEKAR". IT'S JOYCE BRABNER.
MAYBE I SHOULD START THIS THING BY MENTIONING THAT IN 1987 I NOTICED THAT I HAD A SMALL LUMP IN MY LEFT GROIN.
YOU'RE SUPPOSED TO CHECK THESE THINGS OUT; THEY'RE AMONG THE DANGER SIGNS OF CANCER.
BUT, I DIDN'T GET IT LOOKED AT. THE ONLY WAY TO FIND OUT WHAT IT WAS, WAS TO HAVE EXPLORATORY SURGERY, AND THE LAST TIME I WAS OPERATED ON, TO REMOVE A NODULE FROM MY VOCAL CORDS, IT'D BEEN A FIASCO. FOR MONTHS, I COULD BARELY TALK AND THE DOCTORS COULDN'T FIGURE OUT WHY.
SO, I THOUGHT. "ALL KINDS OF PEOPLE ACCUMULATE ALL KINDS OF LUMPS AND BUMPS IN THE COURSE OF A LIFETIME AND LIVE WITH THEM." MINE DIDN'T HURT, IT WASN'T GROWING, SO WHAT THE HECK, I'D LET IT SLIDE. WHAT I DIDN'T KNOW WOULDN'T HURT ME, RIGHT?

A cautionary introduction leads off ***Our Cancer Year.***

Our Cancer Year is my favorite of Pekar's works and arguably among the best graphic novels of all time. Written with wife Joyce Brabner, it tells of his being diagnosed and treated for lymphatic cancer in the 1990s. Last year, the cancer recurred and Pekar had to undergo further treatment. Happily, the cancer is once again in remission.

These days, Pekar's comic books are published by Dark Horse. He's retired from his job as a file clerk and obviously pleased by *American Splendor* and the accolades the film received at Sundance. According to reports, several parties are bidding on distribution rights to the movie.

I eagerly anticipate the day when I can see Pekar and Brabner on the big screen; they're played by Paul Giamatti and Hope Davis, but they appear as themselves in the movie's documentary segments. However, Pekar's best and most "Harvey" scene may have come at the question-and-answer session which followed the showing of the film at Sundance. Asked about what he's doing now that he's retired, he responded: "I'm trying to construct a new lifestyle for myself and I'm apprehensive about it. I gotta go home, see what I can do to make some bread, who I can write for. So if anybody here knows anybody who needs some record reviews or book reviews, have them call me. I'm in the Cleveland phone book."

Leave it to Pekar to seize an opportunity. I think he may be my newest hero.

Another of my heroes is Alan Moore, whose ***Supreme: The Story of the Year*** (Checker, $26.95) does for the extraordinary what Pekar does for the mundane. Working with a character who began life as a dismal "homage" of Superman, Moore turned *Supreme* into a glorious exploration of the imagination and wonder that informed the source material. Recreating the 1960s for the 1990s, he combined fun and fantasy with an understated commentary on the state of super-hero comics through the decades.

I'M AFRAID NOT. SUPREMIUM IS UNLIKE ANY OTHER SUBSTANCE IN EXISTENCE. I COULD TELL YOU STORIES...
TALES BEYOND YOUR WILDEST IMAGININGS.

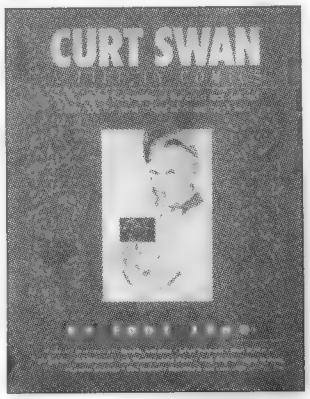
Among the delights contained within this 324-page volume is a group of heroes whose ranks span all human history. Each level of their incredible headquarters exists in a different period of time. That omnipresent sanctuary could be the model for the many-layered story Moore tells here.

Supreme: The Story of the Year reprints *Supreme* #41 through #52b. The "modern" sequences are drawn in the typical-for-the-'90s style of overly muscled, overly rendered super-heroes which marked most early Image Comics titles in general — and Supreme creator Rob Liefeld's titles in particular. Moore makes this elephantine style work in delightful contrast to the astonishing flashback sequences drawn by Rick Veitch.

"Delightful" is a suitable one-word summation of this volume. It has its minor production flaws — such as a lack of page numbers and credits that refer to the original issues and not to the book chapters or pages — but it delivers amusement aplenty and more than a little fodder for contemplation.

On our scale of zero to five, *Supreme: The Story of the Year* most definitely deserves the full five Tonys.

I didn't know Curt Swan as well as I would have liked. I knew his work — he'll always be *my* Superman artist — but I didn't meet him until late in his life. I'm pretty sure Julius Schwartz introduced us at some comics convention and positive I never saw Swan anywhere other than at comics conventions. But I liked him enormously from the moment we met. We had friendly conversations, shared some meals, and tipped more than a few drinks. He was a decent a man as he was talented an artist.



Eddy Zeno's ***Curt Swan: A Life in Comics*** (Vanguard, $19.95) is cover-billed as "an illustrated biography of the artist who defined Superman for generations of comic-book fans" and is that and more, but, for me, it was also another chance to spend time with the man himself and with others who admired him.

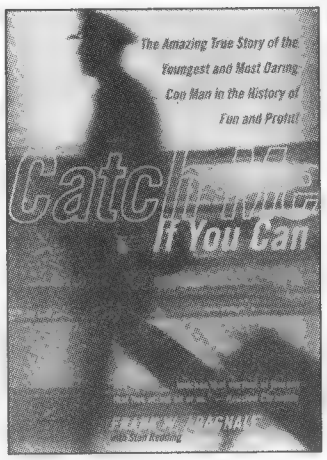
Zeno covers Swan's career by breaking it into several "eras." He shows how Swan's style developed, how the artist adapted to the changing sensibilities of the marketplace, and how the work always retained its classic humanity and realism, no matter how fantastic the tales he illustrated. Interviews with comics professionals who worked with Swan or were inspired by his work add other viewpoints to Zeno's own. This aspect of the book alone makes it an important addition to comics history.

But what really makes Zeno's book sing for me is how it brings Swan to life for those readers who knew him and for those readers who, sadly, never got to meet him. There is a sense of the man and the artist in these pages. It warms the heart, even as it reminds me how much I miss him and how much I wish I could have spent more time with him.

This is an era when arrogant and cynical comics professionals strut across comics convention stages and the Internet, spreading their metaphorical tail feathers like needy peacocks. Swan always spoke through his work, and his "words" will stay with us long after even the most raucous hype and trash talking has faded to deserved oblivion. As much as he defined Superman for those generations of fans, he also defined "class" and "classic" for his contemporaries and those who follow in his footsteps.

For giving me a few more hours with Curt Swan, Zeno earns my profound thanks, and his book — *Curt Swan: A Life in Comics* — earns the full five Tonys.

I'm told "Barry Allen" is one of the aliases used by Leonardo DiCaprio's character in *Catch Me if You Can,* and that this is what tips the FBI agent played by Tom Hanks that his suspect is a young person. While I'm impressed, and maybe a little nervous, that the FBI reads comic books, I mention this only as tenuous justification for my review of the book on which the movie is based.


The Amazing True Story of the Youngest and Most Daring Con Man in the History of Fun and Profit!
Catch Me if You Can
FRANK W. ABAGNALE

Catch Me if You Can (Broadway, $14.95) has been released as a trade paperback tie-in with the movie. Written by Frank Abagnale with Stan Redding, it's billed as "the uproarious bestselling true story of one of the world's most sought-after con men." However, while the book doesn't lack for humor, it also turns serious when the story leads to the darker corners of Abagnale's criminal life.

Yes, it often revels in its young hero's triumphs, but it does not hesitate to examine the consequences of said triumphs for crook and victim alike. When justice finally catches up with Abagnale, the initial consequences will horrify you.

"When he is caught, you wonder what will become of him."

I bought *Catch Me if You Can* to read while waiting for my kids at various activities. I ended up setting aside the better part of a day to finish it. Young Abagnale, as put forward by an older and wiser Abagnale, is a fascinating felon. You know he's going to get caught, but the suspense is as delicious as it is fearsome. When he is caught, you wonder what will become of him. Unfortunately, the book doesn't go into sufficient detail about what did become of him, and that's a shame. From what was told, his post-prison life and successes would make for interesting reading.

(Don't worry. I won't keep you in suspense. Abagnale is now one of the world's respected authorities on counterfeiting and the creation of secure documents. He lectures at the FBI Academy and, through its National Academy, instructs federal, state, and local law-enforcement agencies. He's married with three kids and lives in the Midwest. As happy endings go, it's a good one.)

Abagnale and Redding do ramble a bit as they tell their story, and, as noted, they abbreviate a meaningful part of that story, but I'm still recommending *Catch Me if You Can* as a nice break from the comics and the comics-related stuff. Even without an appearance by "Barry Allen," I give it three-and-a-half Tonys.

I've criticized ACG Comics publisher Roger Broughton for the less-than-stellar production values of his titles, but I'm pleased to report that ***Heroes Unlimited* #1** and ***Summer Love* #1** ($5.95 each) look pretty good. Each of the 64-page issues reprints vintage material from the files of the original American Comics Group and Charlton Comics, and the black-and-white art boasts reproduction as sharp as any in the business.

Heroes Unlimited presents five stories written by Richard E. Hughes, who also served as editor for ACG. The comic book leads off with the World War II origin of "The Grim Reaper," an exciting costumed-hero tale which compares favorably to the best of the era. That's followed by two stories of the wonderfully bizarre "Cowboy Sahib," an American who becomes a king in post-war India. Drawn by Leonard Starr, these terrific tales made the book for me.

Rounding out *Heroes Unlimited*, we have "The Crime Crusher," a less-than-Sherlockian private detective, and "The Commando Cubs," a standard kids-battling-Nazis story, which is notable for its Bob Oksner art and the inclusion of one "Pokey" Jones among the cubs.

Although this African-American youth is drawn in the stereotypical style of the era and utters an unfortunate "Lawdy" early in the story, he is otherwise treated as just another member of the gang and is responsible for the successful completion of the mission.

Neither of these last two stories is a classic, but they are fun.

I'd give *Heroes Unlimited* #1 a solid four Tonys.

The Beatles are the selling point of *Summer Love*, appearing on the Dick Giordano cover and playing an off-stage role in a pair of stories. In the first, they save a young woman's marriage; in the second, a teen's adoration for them almost gets her booted out of high school.

Charlton published many romance comics over the years and was one of the last companies to do so. The stories reprinted here are uncredited, but recognizable artists include Giordano, Jack Abel, Vince Colletta, Charles Nicholas, and Tony Tallarico. Besides the Beatles fables, we get a well-written trio of hospital romances, a clichéd "dumb girl doesn't appreciate her boyfriend" tale, an odd combination of hazing and morality, and the typical "I fell in love with him and *then* learned he was rich" story. It's not a bad batch of stories, but *Summer Love* #1 only rates three Tonys.

I'm impressed by the improvement Broughton has made in these releases, but I'd still like to see more of an editorial presence and more historical background on the reprints. Since comics fans love sharing their knowledge with others, I bet he could accomplish both for the price of complimentary copies. ✦

The Tony Isabella Farewell Tour begins with Mega-Con, Feb. 28 through March 2 at the Orange County Convention Center, Orlando, Fla. For information on the event, go to: ***http://www.megaconvention.com.***

Tony's Tips! *is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com.***

READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Robotech #1 — DC/WildStorm

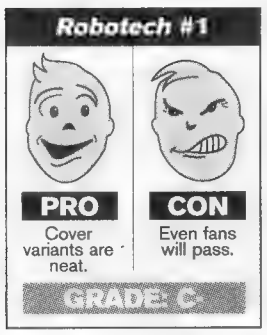
$2.95, color, 32 pgs., available now
Writer: Tommy Yune, Jay Faerber
Artists: Long Vo, Charles Park, and Saka
reviewed by **Steve Horton**

GO AHEAD AND LAUGH, GUYS. THIS GUY MANAGED TO BECOME A DOUBLE ACE FASTER THAN ANYONE ELSE IN SKULL SQUADRON HISTORY. FRANKLY, I'M HONORED.

Robotech, the cartoon series, was based on three different Japanese anime series, repackaged and dubbed into a 1980s Saturday morning cartoon. For many kids of the '80s, it was their first exposure to anime. Unfortunately, those same kids riding the nostalgia wave won't find much to like in *Robotech* #1 from DC's WildStorm imprint. The biggest problem with the story thus far is that readers don't really get any idea of the plot, the characters, the setting, or the world. There are almost no captions that tell anything but location, so new readers don't know if this is the present day or the near future. To top it all off, despite the cover, there are no giant, transforming robots present anywhere in the story. The glacial pace and the substandard art from the normally stellar Udon Studios don't help.

Another problem is that the climax doesn't make any sense. Did something fly overhead? What are they looking at? A casual reader, especially one unfamiliar with the *Robotech* lexicon, will be left totally confused and will be unlikely to pick up any further issues, especially if the giant robots delay any longer.

www.dccomics.com



The Rift #1 — Graphic Illusions Studio

$2.95, color, 32 pgs., available now
Writer: Andrew LoVuolo
Artists: Richard Connelly, LoVuolo
reviewed by **Jim Johnson**

The Rift isn't a terribly original story, but its unusual amalgamation of artistic styles reminiscent of Starlin and Liefeld make it different. Connelly's pencils aren't on a par with Starlin's best work, but they are far and above Liefeld's. Writer LoVuolo borrows a few ideas himself, but all of these pre-enjoyed bits from both creators piece together pretty well.

Some of these bits are: a distant world on the brink of destruction, a portal to our world to which both the good and bad guys escape, and an obligatory laboratory accident that unleashes destruction on our world. They're ideas that have worked in numerous comics past, and this one is no different. LoVuolo knows how to develop and pace the story, although he could have enhanced things somewhat by spicing up the stale narration and character dialogue.

Connelly's characters look like they're straight out of Starlin's old *Dreadstar* series, and he shares, although to a lesser degree, Liefeld's inability to portray people and costumes consistently from panel to panel. But his strengths with perspective and panel layout overshadow this weakness.

The comic book could also benefit from bumping down the colors a notch. Yes, there are quibbles aplenty, but they are just that: quibbles. When the day is done, this is a pretty nice, slickly produced effort that deserves a look.

Graphic Illusions Studio
158 Spencer Ave.
Chelsea, MA 02150
www.gistudios.com

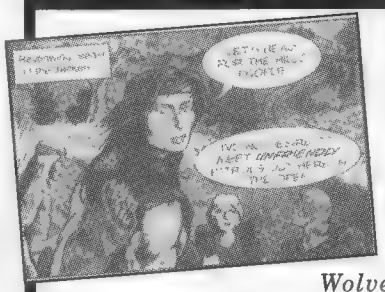
Daredevil #41 — Marvel

25¢, color, 32 pgs., available now
Writer: Brian Michael Bendis; Artist: Alex Maleev
reviewed by **Brett Weiss**

With the buzz surrounding the new *Daredevil* film, Marvel hopes to bring new readers to The Crimson Crusader's monthly title with this special installment. Sporting a cover price of just 25¢ (shades of 1975), *Daredevil* #41 is part one of "Lowlife," which introduces a potentially interesting female character (who, like Daredevil, happens to be blind) and establishes The Owl as the new kingpin in town. (Wilson Fisk is out of the country.)

As everyone knows (thanks to the reader-friendly "Previously in Daredevil:"

PICK OF THE WEEK



Wandering Ones: Ghost Wind

Keenspot Entertainment

$12.95, b/w, 110 pgs., available now
Writer and artist: Clint Hollingsworth

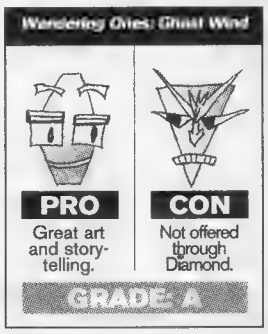
What Clint Hollingsworth has done with *Wandering Ones* is bring *Mad Max* together with *Dances with Wolves* in a futuristic journey through the wilderness. The comic features an intriguing story of deception and trust, both in one's self and others, all set in a futuristic outdoor world where a group of humans has become hunted by other humans.

In the introduction Hollingsworth says that it is his love for the outdoors, which brought him to do the comic, which also has educational aspects. The story is based on Ravenwing and her group from the Hawk Clan, who are helping to train troops for a war against the "Reich." The illustrations are spectacular from beginning to end as readers join Ravenwing's journey to try and put an end to all of the fighting.

Hollingsworth adds his knowledge of outdoor life by indirectly teaching readers different things about animals and plants, such as: How to tell the difference between male and female deer tracks and how to tell how not to scare birds. The comic has something for everyone; action, intrigue, unexpected twists, and a bit of the supernatural.

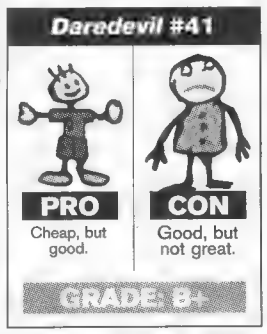
The one downside to *Wandering Ones* is that it cannot be ordered through Diamond Comic Distributors so interested readers can either order it from *www.keenswag.com* or order it through *www.amazon.com*, which Hollingsworth said takes longer.

reviewed by **Nathan Melby**
www.keenspot.com



page), Matt Murdock's secret identity as Daredevil is no longer secret. Bendis expertly uses this revelation to set up an amusing confrontation between Murdock and Wilbur "Stilt-Man" Day. Among other things, Bendis tells through Day why any number of criminals haven't killed Murdock, and the explanation provided is convincing, considering how easy it would be.

Maleev's art is appropriately dark and gritty, his sketchily drawn characters are realistic, and his backgrounds range from solid black to simply textured to ornately detailed. Overall, his style is perfect for the title, but his work is not perfect. (A few panels look a bit stiff.)



Released the same day as *Superman: The 10-Cent Adventure*, this is not the cheapest comic book on the stands, but it is certainly well worth picking up.

www.marvel.com

Spectrum #9 — Underwood Books

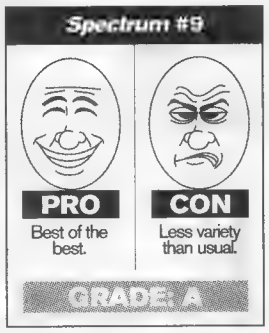
$35, color, 176 pgs., available now
Edited by Cathy and Arnie Fenner
Artists: Various
reviewed by **Rob Salkowitz**

Since the mid-1990s, the annual *Spectrum* collection has been the barometer of the best and the brightest in the world of fantasy and science-fiction art. *Spectrum* #9, surveying the finest work from 2001, offers 176 pages of gorgeous work from more than 200 artists including James Gurney (*Dinotopia*), Michael Whelan, Dave McKean, Tim Bradstreet, and Joe Jusko. As always, the selection is top-notch and the reproductions are vivid and detailed, printed on heavy coated stock for maximum clarity and color saturation.

Co-editor Arnie Fenner uses his introduction as a keynote address on the state of fantasy art in the post-Sept. 11 era, offering interesting observations on the impact of the crisis on the arts community and the fantasy publishing business. He also levels strong words of criticism at the comics industry and the trade press for failing to consolidate gains made in public awareness and media interest, missing opportunities to promote comics to mainstream audiences.

The selection of works maintains the high standards of excellence set in previous volumes of the series but seems to lack variety in the choice of images. Almost every work in *Spectrum* #9 is centered on a single central figure — either a man in action or a sultry female confronting the viewer with her gaze. Perhaps these subjects were the predominant choice of artists and art directors last year, but it's interesting that detailed cityscapes, cosmic vistas, and space hardware — themes prevalent in previous editions — are conspicuously under-represented here.

Big favorites with the jury in 2001 were Phil Hale, who took the gold award in both the Book and Editorial categories, and Ashley Wood, also a two-category gold award winner in Advertising and Comics. Justin Sweet took first place in Institutional, and Eric Bowman was tops in the Unpublished division. All in all, *Spectrum* #9 is a sumptuous treat for the eyes and a must-have for every fan of contemporary fantasy art.



www.underwood.com

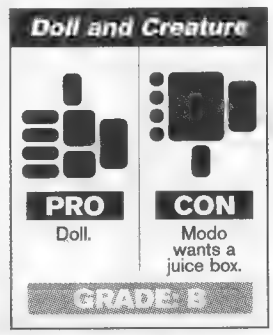
Doll and Creature — AIT/Planet Lar

$12.95, b/w, 104 pgs., available now
Writers: John Heebink, Mike Manley
Artist: Rick Remender
reviewed by **S.A. Bennett**

This is set in a world where religion is illegal, replaced by an omnipresent Goth culture, and where addicts of a street drug turn into "Hydes" (is my aging memory acting up or wasn't there a Warren magazine series with the same theme?), with only a Frankensteinian cyborg vigilante with a pompadour to keep their population down.

It's a strange, unsettling setup that's serious enough, but it's slightly undercut by the Heebink and Manley art. Their work is great (as always), but they just can't seem to stop from rendering the undeniably dire ever so slightly "cute" (especially the zaftig heroine, Doll).

Unfortunately, all the divergent elements — heroic, horror, romance, SF, satire, *etc.* — never quite gel. The romance between the title characters doesn't blossom, and the sociological implications of a world without religion are pretty much ignored, the author preferring to take potshots at both Goths and the religious right. (In spite of the ban, the streets are full of Young Republicanesque thugs carrying "What Would Jesus Do?" briefcases.)



www.ait-planetlar.com

SERIES SPOTLIGHT

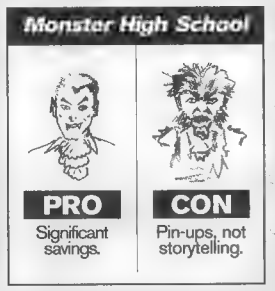
Monster High School Pack — Sirius

$7.50, b/w, 24 pgs.@, available now
Writer and artist: Aaron Bordner

This collection of the three-issue *Monster High School* series shows that Sirius "gets" value packs, financially. The consumer saves a significant $1.35 off the original $8.85 cumulative cover price. That's a lot, when some other publishers' packs trim a whole nickel. But is it worth it?

The art is cute girl monsters but more suited for pin-ups than storytelling. The outlines are incredible thick (ostensibly a style choice) and the heavy use of blacks renders the art murky, particularly in the third issue.

Pages routinely contain only one or two panels. Consequently, there is precious little space for the plot to develop, let alone the characters. By the end of three issues, all we really know is that they are monsters who go to high school, a fact we gathered from the title.



Frequent spelling errors (including your/you're, to/too, "agian," and even "Frankenstien") further mar these issues.

Speaking of Frankenstein, the good doctor's anatomy texts in the first issue show us what Bordner's art can be. More of the detail and subtlety shown there would go a long way.

GRADE C-

Jack Abramowitz

www.sirius.com

READING ROOM REPORT CARD

From CBG #1525 and #1526

Arsenic Lullabies #1	B+
Batman: LODK #162	B-
The Castaways GN	A
Courtney Crumrin: Coven	A-
Dear Julia, GN	A
Deicide #1: *Rage Against Gods*	A
Diary of a Teenage Girl GN	B-
The Filth #7	A-
Flaming Carrot/Reid Fleming	B+
Fuzz & Pluck in Splitsville #2	B
Hard Looks: Adapted Stories	B
Hawaiian Dick	A-
The Invisible Frontier	B+
Kare Kano Vol. 1	B
Kiss #1-5	A
Kissing Chaos: Nonstop Beauty	D
Red Star Annual #1	B
Rosemary's Backpack	A
Story of the Tao #1	B
Superboy #147 Replica Edition	B+
Tom Judge: End of Days #1	C+
Weapon Brown	B+
War Story: J for Jenny	A

COMICS GUIDE

By Maggie Thompson

Free Comic Book Day Comics via Diamond Comic Distributors

Various, varies, free! Available May 3.

There are various levels of publisher participation in FCBD. Above are the mock-ups of FCBD comics that will be available from the "Gold" members of the project: 32-page comics (except for the 48-page *Way of the Rat*) in full color from: Archie, Avatar, CrossGen, Dark Horse, DC, Dreamwave, Future, Image, and Marvel. Each will be available from retailers around the country. Below are comics from "Silver" level members A-Bomb, Alternative, .Avatar, Broken Tree, Dork Storm, Gemstone, Keenspot, Oni, Second to Some, and Slave Labor. Each is at least 32 pages, and most will be black-and-white. And "Bronze" level sponsors will provide previously published projects. It's hard to imagine a better way to get a feel for what's available in the industry. Mark your calendar and bring a friend or two.

www.freecomicbookday.com

Archie Americana: Best of the Forties Dl. 2

$10.95, color, 96 pgs., available now
Writer: Uncredited; Artist: Bill Vigoda
reviewed by **Brent Frankenhoff**

More than a decade has passed since Archie presented the best of its lineup with a sampling of each 10-year era.

This past December, the publisher finally added to the roster with a collection of Archie Christmas stories, a Shield collection, and this second volume of 1940s stories.

While the original 1940s volume presented the first appearances of Archie and his pals, this volume is simply a collection of stories from *Laugh* originally published from 1946 through 1949.

The reproduction and color are excellent, because the art is shot from black-and-white proofs of the originals; however, reading a few of the stories in one chunk leads to a feeling of similarity from one to another.

Each tale has a "comedy of errors" formula that makes it predictable within the first few pages.

In Paul Castiglia's introduction, he calls them "happy accidents," but they're anything but happy for Archie, for the most part. One of the more interesting stories in the thin volume is "If the Hat Fits," in which Jughead points out that, while Veronica treats Archie like dirt, Betty is true-blue — and Archie should pay more attention to her.

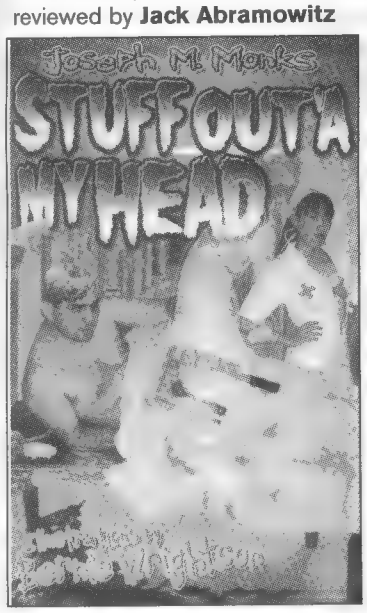
It's an interesting attempt at developing the characters, but it quickly goes awry, when Archie compares each of Betty's overtures with something of Veronica's, and things quickly return to the status quo.

This is a good slice from Archie's early years, but it could have benefited from variety. Castiglia mentioned in the introduction that each of the Archie titles of the time was devoted to a different aspect of the typical teen's life — and supplying some of those other aspects would have enhanced the book.

www.archie.com

Stuff out'a My Head — Chanting Monks Press

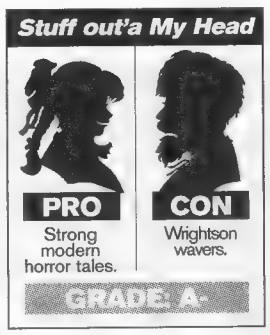
$10.95, b/w, 128 pgs., available now
Writer: Joseph M. Monks; Artist: Bernie Wrightson
reviewed by **Jack Abramowitz**



Don't let the cover fool you. The photo and font may scream "B-movie *shlock*," but Monks has provided six quality tales of modern horror. Most of them occur in urban settings, although one of them, "The Monthly" (quite possibly the strongest in the volume), occurs in a Mayberry-like small town.

These visions of Monks are well-written, occasionally quite bizarre, and definitely for adults only. Additionally, all feature twist endings. Each of the six tales includes an unexpected turn of events, but it is never jarring or out-of-place. Each twist makes perfect sense in context and they frequently require a readjustment of the reader's attitudes.

Wrightson's artistic contributions are, frankly, inconsistent. They reflect the tone of the stories rather than actual events, suggesting that he knew only the basic plots. His illustrations for "The Monthly" and "Coven" are the most powerful, but his contribution for "Brutal" is inconsistent with the story's final revelation. The art for "Tokens" looks like a con sketch, but it's still better than the piece for "Chance Meeting." That one looks like it was doodled on a napkin while he was waiting for lunch in a diner.



Monks' stories alone are worth the investment. Wrightson's art is icing on the cake.

Only the true Wrightson completist should pick this up specifically for the art.

www.chantingmonks.com

Gold Digger Color TPB #1 — Antarctic Press

$15.95, color, 100 pgs., available now
Writer and artist: Fred Perry
reviewed by **Oliver Chin**

In a wacky world where three girls ransack the world digging for gold, anything topical is fair game. Here, the brainy sister (Gina), the cheetah sister (Brittany), and the cloned sister (Brianna) travel the globe looking for archeological treasures in ancient civilizations to ocean floors and confront an equally strange array of foes who stand in their way.

In search of lost cities, a secret stone, and even an old iron pot, this trio of saucy and silly teens inevitably discover more than their fair share of trouble. From the beach to the annual banquet of the Explorer's Society, this posse of karate-chopping, trigger-happy youth create a ridiculous ruckus.

Creator Fred Perry depicts a cacophony of over-the-top action and packs each page with a slew of side comments and in-jokes (which suffer from inconsistent lettering).

In a manga-esque style bordering on hentai, he lets his gals take their licks and their kicks, so he can look down their shirts and up their skirts.

Though the story teeters on the nonsensical, *Gold Digger* unashamedly mines reader's weaknesses for lighthearted diversions.

www.antarctic-press.com

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
Review copies to 700 E. State St., Iola, WI 54990

Jack Abramowitz

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Jim Johnson

Jim has been a fan of mainstream, independent, and alternative comics for longer than he cares to admit and has given a mental review to each and every comic book in his collection.
E-mail Jim at: JimsReview@Yahoo.com

Oliver Chin

Oliver Chin is director of sales and marketing for North Atlantic Books and Frog Ltd., and a freelance writer for *Comics & Games Retailer.*
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S.A. Bennett

S.A. is also a member of the Retailer Review panel for ***CBG***'s *Comics in Your Future.*
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Nathan Melby

Nathan Melby is ***CBG***'s full-time reporter.
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Rob Salkowitz

Rob is a writer in Seattle, Wash. He's been reading and collecting comics since 1973 and has reviewed hundreds of titles for *ComicBase.*
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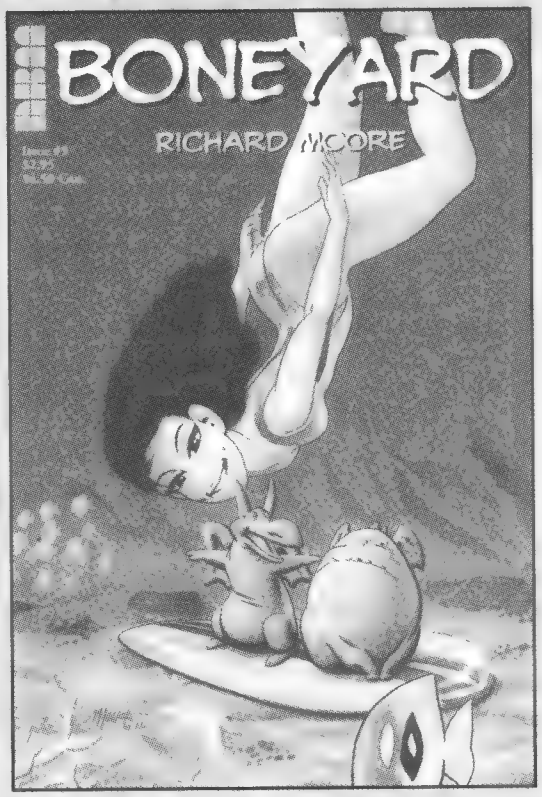
Steve Horton

Steve Horton is a copy editor for the Watertown Daily Times in Watertown, NY. He's a lifelong comics fan who is on a constant mission to edit out any reference to "Pow! Biff! Bam!" in headlines.
Review copies toSteve Horton, 150 Clinton St. D1, Watertown, NY 13601

NBM OUT NOW!



BONEYARD #9
Richard MOORE
The big day is here, as the gang heads to the beach to shoot their so-called swimsuit issue so as to help Michael meet his IRS obligations. But even in sand and surf, questions abound: Can Abbey find a sunblock that won't wash off? Can Nessie possibly find a swimsuit that shows even more skin than usual? Is the world ready for Brutus in a Speedo? Here's a hint: Yes, yes, and... well, don't say you weren't warned...
Quarterly B&W, comic book, B&W, $2.95

PREORDER #10 NOW!

Still available:
BONEYARD, Vol.1
Collects Issues 1-4 of the comic book.
8x12, 96pp., B&W, trade pb.: $12.95
BONEYARD #5, #6, #7, #8
Quarterly B&W, comic book, $2.95

•"A series garnering great word of mouth and increasing sales based on pure craftsmanship and enjoyment. The real hooks are Moore's terrific drawing style and spot on comic timing."
-Troy Brownfield, COMICON.COM/PULSE

•"Boneyard brings a smile to your face, page after page. It's simply a delight."
-ANDREW SMITH

•"Top ten comics!"
-Craig Shutt "Mr. Silver Age"
COMICS BUYER'S GUIDE

AT YOUR COMIC BOOKSTORE NOW
Or order from NBM, 555 8th Ave., Ste. 1202
New York, NY 10018, 1-800-886-1223
MC, VISA accepted, P&H: $1 each
WWW.NBMPUBLISHING.COM

Washouts #1 — Renaissance Press

$2.95, b/w, 32 pgs., available now
Writer and artist: Michael Cohen
reviewed by **Jim Johnson**

Long-time independent comics fans may not be aware that this year marks the tenth anniversary of the debut of Michael Cohen's *Strange Attractors* series, which was first published by RetroGrafix and later Caliber. To commemorate the initial release, Cohen returns with this spin-off of sorts that loosely ties into his original series.

NO MATTER...WE KNOW WHERE HER HIDEOUT IS. WE'LL GET HER NEXT TIME!
BELIEVE ME, STARGATE SALLY'S DAYS OF FREEDOM ARE NUMBERED!
I'M GLAD YOU'RE CONVINCED....'CAUSE LOOK IN THE REAR SCOPE!

Rather than focus on The Rangerettes, an elite group of female military operatives featured in *Strange Attractors*, Cohen this time looks at those who did *not* make it through the academy. But these young women don't take shame in that fact; they're The Washouts, and they're proud of it.

Cohen takes a retro approach to the story, a fun jaunt that's reminiscent of an old *Flash Gordon* serial. When the group's spacecraft crashlands and destroys a sacred alien temple, the natives decree that one of them must be sacrificed as payment. But just because they flunked out of military school doesn't mean they're too stupid, or unlucky, to figure a way out of this.

Artistically, Cohen gives everything that similar '50s-futuristic touch, right down to the spacecraft, costumes, weaponry, and monkey-faced aliens. His dead-on touch for facial expressions is direct homage to a number of Golden Age artists. He also puts an impressive amount of detail into aspects of the alien landscape.

It's not meant to be anything terribly creative, and it's not. But it *is* a lighthearted space-faring romp that should be liked by most.

www.renpress.com

JLA #76 — DC

$2.25, color, 40 pgs., available now
Writer: Joe Kelly; Artist: Lewis La Rosa
reviewed by **Brett Weiss**

Taking place in the aftermath of "The Obsidian Age," "Picking up the Pieces" has a number of touching moments for Justice League fans (such as The Martian Manhunter trying to overcome his aversion to fire), and it's a key issue, as it introduces a new line-up for the team (several members quit or take a leave of absence).

However, the storyline is tainted by an overriding flaw that is hard to ignore. Lewis La Rosa's art is, to put it nicely, less than appealing. Backgrounds are sparse, there are too many awkwardly posed close-ups, and heads, legs, arms, and other body parts frequently look deformed.

Particularly egregious moments include an oddly grinning John Stewart on Page 11 and a hastily drawn (or so it appears) Page 19. Readers are better served focusing on Joe Kelly's script, which depicts the various Leaguers (and soon to be ex-Leaguers) as thinking, caring, well-rounded characters.

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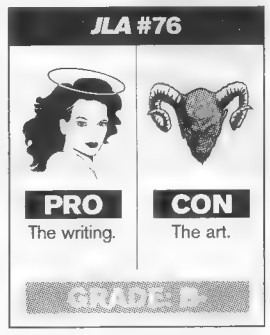

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3 NM 7.00
11 NM 7.00

DENNIS THE MENACE AND HIS FRIENDS
5 VG 3.00
6 NM- 10.00
15 VG/F 3.00
22 VF/NM 6.00

DENNIS THE MENACE BONUS MAGAZINE
78 F+ 6.00
79 VF/NM .. 10.00
80 VF 8.00
84 NM 15.00
95 NM- 10.00
99 F+ 5.00
129 VG 3.00
138 F+ 4.00

DENNIS THE MENACE DIGEST (MARVEL)
3 NM 10.00

DENNIS THE MENACE FUN BOOK
1 G- 5.00

DEPUTY
1077 (FC) VF-85.00
1077 (FC) F+ 50.00
1130 (FC) VF-65.00
1130 (FC) F+ 35.00

DEPUTY DAWG
1299 (FC) VF+ 90.00

DEPUTY DAWG (GOLD KEY)
1 F/VF 65.00

DESTROYER DUCK
1 NM 12.00

DETECTIVE
94 G- 70.00
124 G- 90.00
154 PR- 5.00
155 VG 125.00
176 G+ 75.00
256 VG- 55.00
257 G/VG 48.00
258 VG- 55.00
264 VG- 40.00
268 F- 65.00
270 VG/F 60.00
271 VG+ 50.00
272 G+ 28.00
277 G 20.00
280 VG 40.00
280 VG 40.00
281 G/VG 22.00
282 VG 30.00
285 F- 40.00
288 VG+ 35.00
288 F/VF 70.00
293 F- 45.00
295 F+ 55.00
295 F 50.00
295 VG 35.00
296 VG/F 40.00
297 VG/F 40.00
299 F/VF 60.00
300 VG+ 24.00
301 F+ 35.00
305 F+ 25.00
309 VF 45.00
309 F+ 28.00
312 FR/G 5.00
315 VG 15.00
316 VG 15.00
317 VG+ 18.00
319 NM- 85.00
321 F+ 30.00
323 VG 14.00
324 F+ 30.00
326 VF+ 60.00
327 G 12.00
328 VG 20.00
328 VF- 65.00
329 F+ 25.00
333 VG 10.00
335 VF/NM .. 45.00
336 VG 10.00
338 F+ 12.00
342 VG/F 10.00
343 VG 8.00
345 VG 8.00
346 VG+ 9.00
348 VF- 30.00
349 F+ 16.00
351 VG 8.00
352 F+ 18.00
353 F+ 18.00
354 VG+ 10.00
355 F- 12.00
356 VG+ 10.00
357 F 15.00
358 VF 34.00
359 F+ 45.00
359 VG 28.00
360 VG 10.00
361 F/VF 28.00
362 VG/F 10.00
362 G 4.00
363 VG/F 10.00
364 VG 10.00
365 VF- 40.00
365 VG+ 15.00
366 VF+ 38.00
366-368 F+ 18.00
369 F/VF 35.00
369 VG/F 15.00
370 VF 34.00
371 VF 40.00
371 VG 12.00
372 VF 29.00
372 VG 8.00
373 VF/NM .. 38.00
374 VF 29.00
374 VF 29.00
375 VF/NM .. 38.00
375 VG/F 9.00
376 VF 30.00
376 VG+ 9.00
377 VF/NM .. 38.00
378 VF/NM .. 38.00
379 F/VF 22.00
380 NM- 45.00
380 VF/NM .. 38.00
381 VF+ 35.00
381 VG/F 9.00
382 VF 29.00
383 NM 55.00
383 VF/NM .. 38.00
383 VG+ 8.00
384 VF 29.00
385 F+ 15.00
387 NM- 60.00
387 VF/NM .. 50.00
388 F+ 20.00
388 VF/NM .. 45.00
389 F- 10.00
390 F+ 15.00
391 VF/NM .. 28.00
392 VF 24.00
393 VG 7.00
394 VF/NM .. 28.00
395 VF 29.00
395 F- 10.00
396 VF+ 26.00
396 F+ 12.00
397 NM- 45.00
397 F+ 15.00
398 VF/NM .. 28.00
398 F/VF 18.00
400 VG 18.00
401 VG 6.00
402 F- 10.00
408 F+ 15.00
409 VF 24.00
410 VF/NM .. 38.00
411 F+ 12.00
413 F+ 12.00
415 VF/NM .. 28.00
416 F/VF 18.00
417 F/VF 18.00
420 VF+ 26.00
421 VF/NM .. 25.00
421 F/VF 18.00
422 VG 6.00
423 F/VF 16.00
424 VF/NM .. 30.00
425 VF/NM .. 18.00
427 VF/NM .. 16.00
428 F/VF 10.00
429 F+ 8.00
430 VF/NM .. 18.00
431 NM 24.00
431 VG 4.00
432 VF 13.00
433 F+ 8.00
434 VF/NM .. 18.00
435 F/VF 10.00
436 VF 13.00
437 VG 7.00
437 VF 24.00
438 VF 35.00
439 NM 65.00
439 F/VF 28.00
439 F+ 18.00
440 NM- 55.00
440 F+ 20.00
441 VG/F 12.00
441 F+ 18.00
442 VF 35.00
443 F+ 18.00
443 NM 65.00
444 VF+ 40.00
445 F/VF 28.00
445 VG 10.00
446 F/VF 8.00
447 NM 20.00
447 VF/NM .. 13.00
448 G/VG 3.00
448 VF 10.00
450 NM 18.00
451 VF/NM .. 14.00
452 VF/NM .. 14.00
453 NM- 16.00
454 VF/NM .. 14.00
455 NM 18.00
455 F 6.00
456 VF/NM .. 12.00
457 VF 10.00
457 NM 18.00
458 NM 18.00
458 VF/NM .. 13.00
459 NM- 16.00
459 VF/NM .. 13.00
460 NM 18.00
460 VF/NM .. 13.00
461 VF/NM .. 12.00
462 NM- 14.00
462 VF 10.00
463 VF 10.00
466 NM 30.00
467 NM- 28.00
468 NM 30.00
469 NM- 25.00
470 NM 18.00
470 VF 10.00
471 VF/NM .. 25.00
473 G/VG 3.00
474 VF+ 22.00
475 VF/NM .. 40.00
475 F- 12.00
476 F- 10.00
477 VF/NM .. 12.00
478 NM- 19.00
479 NM 33.00
480 VF/NM .. 12.00
481 VF 12.00
482 VF/NM .. 13.00
483 VF/NM .. 15.00
485 NM 14.00
486 F- 3.00
487 NM 14.00
488 NM- 12.00
489 VF/NM .. 10.00
490 NM- 12.00
491 NM 14.00
492 NM- 12.00
493 NM 14.00
494 NM- 12.00
495 NM- 12.00
496 NM 9.00
497 VF 6.00
498 VF/NM .. 7.00
499 NM 9.00
500 NM 16.00
501 NM 6.00
502 NM 6.00
503 NM 6.00
503 NM- 6.00
504 NM 12.00
505 F+ 3.00
506-523 NM .. 6.00
524 NM 8.00
525 NM 9.00
528 NM 5.00
531 NM 5.00
532 NM 8.00
534 NM 5.00
535 NM 6.00
536-568 NM .. 5.00
569 NM 8.00
570 NM 8.00
573 NM 4.00
575 NM 10.00
577 NM 8.00
578 NM 8.00
579-700 NM .. 3.00

DETECTIVE ANNUAL
1 NM 5.00

DETECTIVES
1166 VG 20.00

DEVIL DINOSAUR
1 NM- 15.00
2 NM- 8.00
3 F/VF 5.00
4 VF/NM 7.00
5 VF 6.00
6 VF 6.00
7 F+ 4.00
8 VF 6.00

DEXTER'S LABORATORY
1 NM 10.00
2 NM 6.00
3 thru 10 NM .. 4.00

DICK TRACY
6 G+ 25.00
34 NM 160.00
115 VF/NM .. 80.00
138 VF 60.00

DICK TRACY (GLADSTONE)
2 NM 5.00

DICK TURPIN (DISNEY)
1 VF/NM 24.00

DINKY DUCK
18 VG 6.00
19 VG 6.00

DIRTY FAIR (ECLIPSE)
1 thru 4 NM 5.00

DIRTY PAIR/SIM HELL
1 thru 4 NM 5.00

DISNEY COMIC ALBUM
4 thru 8 NM 10.00

DISNEY MOVIE BOOK (ROGER RABBIT)
1 NM 12.00

DISNEYLAND BIRTHDAY PARTY
NM- 12.00

DISTANT SOIL, A (WARP, MAG)
1 VF 6.00
2 VF 5.00
3 VF 4.00
4 VF 4.00
5 VF 4.00

DIVINE RIGHT (GLO-IN-DARK)
8 NM 20.00

DIVINE RIGHT PREVIEW
1 NM 6.00

DOBIE GILLIS
3 VF- 85.00
15 FR 5.00
18 VG/F 20.00
26 VF- 54.00

DOC SAVAGE
7 NM 12.00

DOC SAVAGE (1972)
1 NM- 20.00
2 VF 9.00
4 VF 7.00

DOC SAVAGE (MAG)
1 NM 16.00
2 VF/NM .. 7.00
4 VF 6.00
6 VF 7.00
7 VF/NM 7.00

DOC WINDSOR
11 VF+ 115.00
18 VF- 95.00
37 VG+ 30.00

DONALD & MICKEY
25 NM 5.00
30 NM 5.00

DONALD AND THE WHEEL
1190 (FC) F/VF 40.00

DONALD DUCK
27 F 33.00
28 VG 20.00
41 VG 10.00
42 VF- 30.00
43 F+ 24.00
44 G/VG 7.00
45 VF/NM .. 120.00
45 G- 10.00
48 VG+ 10.00
49 F/VF 28.00
51 F/VF 30.00
52 FR 7.00
52 F+ 50.00
53 VG/F 10.00
54 VF+ 120.00
55 F+ 18.00
56 VG/F 10.00
57 VF+ 40.00
58 VF+ 40.00
59 G 4.00
61 F+ 15.00
63 G 4.00
64 VG 8.00
66 VG 8.00
67 G/VG 5.00
68 VG+ 25.00
71 VG 7.00
72 VG+ 6.00
73 VG 5.00
82 VG- 5.00
86 F+ 15.00
87 VG/F 10.00
89 F+ 15.00
90 G+ 5.00
97 F 10.00
110 VG+ 5.00
111 VG+ 5.00
113 VG+ 5.00
114 VG 5.00
115 F+ 10.00
116 VG 4.00
117 VG/F 5.00
135 F- 5.00
139 VG+ 3.00
142 VF 12.00
143 F- 4.00
144 VF/NM .. 15.00
145 VG 3.00
147 VG 3.00
155 VG 3.00
156 F+ 5.00
160 VG+ 3.00
177 F 6

230 VF/NM 13.00
231 NM 18.00
233 NM 18.00
234 NM- 12.00
236 NM 14.00
237 NM 14.00
238 VF/NM 10.00
239-250 NM 14.00
251-274 NM 10.00
275 NM 12.00
276 NM 12.00
277-290 NM 8.00
291-350 NM 5.00

FLASH 50TH ANNIV SPECIAL
1 NM 8.00

FLASH ANNUAL
1 VG/F 85.00
1 F- 100.00

FLASH GORDON
31 NM 10.00

FLASH GORDON (1965)
1 VG 10.00

FLASH GORDON (1966)
1 VG 10.00
3 F+ 15.00
5 VG 7.00
7 F/VF 18.00
12 VF 22.00
14 NM 25.00
20 NM 10.00
23 F+ 4.00
36 F+ 6.00

FLASH GORDON (DELL) (FC)
247 VG 30.00

FLASH GORDON (HARVEY)
3 F+ 80.00

FLINTSTONES (CHARLTON)
1 F- 25.00
8 VG+ 12.00
9 F- 6.00
15 VG 5.00
25 F 6.00
27 F- 5.00
27 VF 13.00
28 F/VF 10.00
30 VF 12.00
34 F+ 8.00
36 VF+ 18.00
38 VF 12.00
39 VG 5.00
45 VF 14.00

FLINTSTONES (DELL/GOLD KEY)
3 F+ 30.00
6 F+ 30.00
7 F+ 30.00
8 F/VF 30.00
10 VF 40.00
12 VF 30.00
12 F 20.00
16 F/VF 33.00
17 VF+ 32.00
19 VF 30.00
20 VF- 25.00
21 VF 30.00
22 VF- 25.00
24 F 16.00
25 F- 8.00
27 F+ 15.00
29 VG 6.00
34 VG/F 15.00
35 G/VG 6.00
35 VG/F 10.00
36 G/VG 6.00
36 F+ 15.00
44 F- 10.00
48 VG 5.00
51 F+ 14.00
52 F- 8.00
52 NM- 35.00
54 G+ 4.00
54 VG 5.00
55 F 8.00
57 VG/F 8.00
58 F- 8.00
58 F 8.00
60 VG 6.00

FLINTSTONES (MARVEL)
1 NM 28.00
2 NM 22.00
4 VG 5.00
5 F/VF 12.00

FLINTSTONES/ BARNEY & BETTY RUBBLE
1 F+ 15.00
6 VG+ 5.00
6 VG+ 4.00
7 F 6.00
9 G/VG 3.00
14 VF+ 12.00
18 VF 10.00
19 F+ 4.00

FLINTSTONES/BIG GER & BOULDER
1 G- 7.00
2 F/VF 40.00

FLINTSTONES/DINO
8 VF 12.00
9 VG 3.00
14 F+ 5.00

FLINTSTONES/ GREAT GAZOO (CHARLTON)
3 VG/F 5.00
6 VF/NM 15.00
7 VF 12.00

FLIPPER
3 VF 30.00
3 NM- 50.00

FLY (ARCHIE)
11 F+ 20.00
26 F+ 12.00
30 F+ 15.00

FLY MAN
31 VF/NM 40.00
32 F/F- 10.00
33 VF 30.00
34 VF/NM 30.00
35 VF 24.00
36 VF/NM 28.00
37 NM 40.00
38 VF 23.00

39 G 3.00

FLYING A'S RANGE RIDER
5 VG+ 10.00
9 VG 10.00
13 VG- 7.00
18 VG 10.00
21 F+ 18.00

FLYING NUN
2 VF/NM 35.00
3 VF/NM 35.00

FLYING SAUCERS (DELL)
5 VF 20.00

FOOM
5 G/VG 5.00
17 F- 8.00

FOOTBALL THRILLS
1 G/VG 45.00

FORBIDDEN TALES OF DARK MANSION
5 VF- 25.00
10 NM 20.00
13 F+ 8.00
14 VG 4.00

FORBIDDEN WORLDS
22 VG 30.00
23 G+ 17.00
31 VF 85.00
38 VF- 50.00
45 VG- 18.00
46 VF- 50.00
47 VF- 50.00
51 VF+ 60.00
56 VF 55.00
66 F/VF 35.00
68 VF+ 55.00
76 F+ 40.00
83 VF+ 55.00
94 F- 20.00
97 VF 35.00
99 F+ 18.00
101 F/VF 18.00
115 VF/NM 33.00
127 F+ 15.00
129 F+ 14.00
132 F+ 28.00
134 F/VF 18.00
137 VF 24.00

FOREIGN INTRIGUES
15 VG+ 15.00

FOREVER PEOPLE
1 NM 65.00
1 F/VF 30.00
1 G+ 10.00
2 F/VF 28.00
3 VF/NM 28.00
3 VG 6.00
4 VF 23.00
4 VG/F 8.00
5 F+ 15.00
6 VF 23.00
7 VF/NM 28.00
8 VF/NM 28.00
8 VF/NM 28.00
9 NM 40.00
9 NM 40.00
10 NM- 22.00
10 NM 25.00
11 NM- 22.00
11 VF/NM 18.00

FORTUNE'S FRIENDS
(GN) NM 7.00

FOUR STAR BATTLE TALES
1 NM 35.00
2 NM- 16.00
4 VF 10.00
5 NM- 16.00

FOUR STAR SPECTACULAR
1 NM 18.00
2 thru 6 NM..10.00

FOX AND THE CROW
37 VG 22.00
40 F/VF 44.00
41 VF 45.00
87 F/VF 18.00
102 G+ 3.00

FOXY FAGAN
2 G/VG 12.00
3 F/VF 28.00
5 VG/F 18.00

FRACTURED FAIRY TALES
1 VF- 80.00

FRANCIS
1090 (FC) F+ 12.00
335 (FC) G+ 10.00
655 (FC) G/VG 4.00
698 (FC) G 4.00
810 (FC) G- 3.00
863 (FC) VG 6.00
906 (FC) VG/F 8.00
953 (FC) VG+ 7.00
991 (FC) F+ 12.00

FRANK BRUNNER'S SEVEN SAMUROID
VF 7.00

FRANK FRAZETTA FANTASY ILLUSTRATED
3 VF/NM 8.00
5 NM 6.00
7 NM 6.00
2 (Variant Cvr) NM 15.00

FRANKENSTEIN (MARVEL)
1 F+ 16.00
3 VF/NM 18.00
4 VF+ 16.00
5 VF/NM 18.00
6 VG+ 4.00
7 VF 12.00
8 VF/NM 28.00
9 NM 40.00
10 NM 25.00
11 NM- 22.00
11 VF/NM 18.00

FRANKENSTEIN (PRIZE)
28 F+ 80.00

FREDDY
39 VF 10.00

FREEDOM FIGHTERS
1 NM 16.00
2 NM 10.00
3 NM 10.00
4 NM 10.00
5 VF/NM 6.00
6 NM 10.00
7 VG 3.00
8 NM 10.00
9 NM 10.00
10 thru 15 NM 12.00

FRIDAY FOSTER (DELL)
1 VF 20.00

FRISKY FABLES
Vol 2 #2 G+ 10.00

FROGMEN (DELL)
7 VG- 5.00
8 F+ 12.00

FROM BEYOND THE UNKNOWN
1 VG/F 10.00
2 F+ 9.00
3 VG 6.00
4 VF+ 20.00
5 VG/F 7.00
7 F/VF 10.00
8 VG 6.00
13 F 7.00
15 VG 6.00
17 NM 28.00
18 NM- 16.00
21 VG 4.00
24 VF/NM 13.00
25 F+ 8.00

FROM HELL
2 NM 10.00
7 NM 8.00
11 NM 8.00

FROM THE DARKNESS (1990)
1 NM 10.00
2 NM 15.00

FRONTIER DOCTOR
877 (FC) F- 25.00

FRONTIER FIGHTERS
1 F+ 40.00

FRONTIER SCOUT DANIEL BOONE
14 F/VF 15.00

FRONTIER WESTERN/ATLAS
10 F 26.00

FRONTLINE COMBAT
5 VG 40.00
15 VG/F 30.00

FROSTY THE SNOWMAN
661 (FC) VF/NM 45.00

FUN AND GAMES
4 VF/NM 5.00
7 NM 7.00
13 NM 7.00

FUN IN
13 F+ 12.00
8 VG 6.00
11 VG 6.00

FUNKY PHANTOM
3 VF 20.00
4 G/VG 3.00
5 F+ 14.00
6 VG 4.00
7 VG 4.00
9 VG 5.00
10 VG+ 5.00
11 F/VF 10.00

FUNNY FOLKS
57 VG 18.00

FUNNY WORLD
1 VG 15.00
3 VG 12.00

FURY (DELL/FOUR COLOR)
885 VG 12.00
1080 VF 40.00
1133 VF/NM 60.00

FURY OF FIRESTORM (W/TEST LOGO)
61 NM 35.00

FUTURE WORLD COMIX (WARREN)
1 NM 15.00

G.I. COMBAT
36 VG- 24.00
54 FR 10.00
65 G+ 20.00
89 VG 25.00
109 G- 7.00
110 F+ 22.00
111 VG/F 13.00
114 VG 24.00
115 VF+ 40.00
117 F+ 18.00
130 F+ 15.00
132 F+ 15.00
133 VG 6.00
134 VG/F 8.00
137 G 3.00
141 VF+ 18.00
152 VG+ 5.00
159 VG 3.00
160 VG 3.00
168 VG 5.00

GALACTIC WARS COMIX (WARREN)
NN NM 15.00

GALLANT MEN
1 VG+ 5.00

GANDY GOOSE COMICS
6 VG/F 10.00

GANG BUSTERS
15 F- 40.00
18 VG 30.00
65 VG+ 24.00

GARRISON'S GORILLAS
1 VF/NM 40.00
3 F/VF 16.00

GASP (ACG)
1 VG+ 10.00
2 VG 6.00
4 F+ 12.00

GATES OF EDEN
1 NM 10.00

GEEK (BROTHER POWER)
2 F+ 10.00

GEN 13 (JIM LEE HIDDEN CHROMIUM COVER)
1 NM 65.00

GEN-13 COLLECTOR PACK (JIM LEE)
1 NM 125.00

GENE AUTRY
8 VF/NM 150.00
8 NM- 195.00
15 VF/NM 120.00
16 NM 170.00
19 VF/NM 120.00
20 F/VF 75.00
48 VF/NM 70.00
56 NM 95.00
74 NM 70.00
75 NM 70.00
77 NM 70.00

GENE AUTRY & CHAMPION
119 VG 6.00
121 VG 6.00

GEORGE OF THE JUNGLE
1 F+ 50.00
2 F- 22.00

GERALD MCBOING BOING
1 VF/NM 140.00

GERONIMO JONES
1 NM 22.00

GET SMART
5 NM- 65.00

GHOST IN THE SHELL
1 NM 25.00
3 NM 15.00
4 NM 10.00
5 NM 8.00
8 NM 10.00

GHOST MANOR (SERIES 1)
6 VG 6.00
19 VG+ 6.00

GHOST MANOR (SERIES 2)
12 VF 9.00
15 F+ 7.00
16 VF 10.00
22 VF 12.00
30 VF 9.00
34 VF 6.00
35 NM 12.00
36 NM- 10.00
41 NM 12.00
55 VF/NM 5.00

64 VF 7.00
68 F/VF 4.00

GHOST RIDER (1967)
1 VF/NM 75.00
2 VF/NM 33.00
3 VF/NM 28.00

GHOST RIDER (1973)
3 VG 6.00
4 VF 17.00
5 F+ 9.00
7 NM- 18.00
8 VF+ 14.00
9 F/VF 8.00
13 F/VF 5.00
21 NM- 6.00
22 NM- 6.00
25 NM 7.00
27 NM- 6.00
28 NM 7.00
29 NM 8.00
30 NM- 8.00
31 NM 6.00
32 NM 6.00
33 NM 6.00
34 NM- 6.00
36-55 NM 6.00
56 VF+ 3.00
60 VF 3.00
61-80 NM 4.00
81 NM- 12.00

GHOST STORIES (DELL)
2 VF 20.00
3 G- 3.00
5 VG+ 7.00
6 F- 8.00
7 VG+ 7.00
11 VG/F 5.00
12 VF/NM 17.00
13 G+ 3.00
16 F- 5.00
17 VF 13.00
19 VF/NM 16.00
20 VF- 12.00
27 NM 18.00
28 NM 18.00
31 G/VG 3.00
36 VG 4.00

GHOSTLY HAUNTS
35 VF 10.00
42 NM- 15.00

GHOSTLY STORIES
25 F- 3.00
34 F+ 8.00

GHOSTLY TALES
103 VF 10.00
109 F/VF 9.00
112 NM- 14.00
112 VG+ 5.00
115 VF/NM 12.00
115 F+ 8.00
119 VF/NM 10.00
121 F/VF 8.00
145 NM- 7.00
150 VF 5.00
156 VG+ 3.00
159 VF 5.00
160 VF 5.00
168 VF/NM 10.00

GHOSTS
1 F+ 40.00
2 F 15.00
3 (CGC) 8.5 65.00
3 VG+ 7.00
4 VF 30.00
7 F 9.00
9 F/VF 12.00
10 VF/NM 22.00
17 VG 4.00
18 VG 4.00
21 VG 4.00
24 F/VF 7.00
25 VF/NM 10.00
37 F 6.00
38 NM- 12.00
44 VF+ 7.00
51 F+ 4.00
77 NM 8.00
82 F+ 3.00
100 NM 9.00

GIANT SIZE AVENGERS
1 VF/NM 30.00
2 VF/NM 16.00
3 F/VF 10.00
4 F+ 12.00
5 F/VF 10.00

CAPTAIN AMERICA
1 NM- 30.00

CHILLERS (1974)
1 VF+ 30.00

CHILLERS (1975)
1 F/VF 12.00

CONAN
1 NM 24.00
1 VF/NM 18.00
2 VG 4.00
3 VF 10.00
4 VF 10.00
5 NM 16.00

DAREDEVIL
1 NM 18.00
1 VF/NM 24.00
1 VF/NM 24.00
2 VF/NM 15.00
3 NM- 15.00
4 VF 11.00
5 VF 11.00

DOC SAVAGE
1 VF 10.00

DR. STRANGE
1 VF/NM 15.00

DRACULA
2 VF 12.00
3 VF/NM 15.00
4 NM 20.00
4 VG/F 5.00
5 F+ 15.00

FANTASTIC FOUR
3 VG 4.00

5 VF/NM 14.00
6 F- 5.00

HULK
1 F+ 12.00

INVADERS
1 VG+ 5.00

IRON MAN
1 NM- 20.00

MAN-THING
1 F- 8.00
2 VF/NM 13.00
3 VF/NM 13.00
4 F/VF 10.00
5 VF+ 16.00

MARVEL TRIPLE ACTION
1 F+ 7.00
2 NM- 16.00

MASTER OF KUNG FU
1 VF/NM 18.00
2 VF/NM 13.00
3 NM 18.00

POWER MAN
1 VF 10.00

SPIDER-MAN
1 F/VF 24.00
1 VG 10.00
2 NM- 32.00
3 G/VG 5.00
4 VG 16.00
5 F/VF 12.00
6 VF 17.00

SUPER STARS
1 VF 24.00
1 VG/F 8.00

SUPER VILLAIN TEAM UP
1 VF/NM 15.00
2 VF 11.00

SUPER-HEROES FEATURING SPIDER-MAN
1 VF/NM 50.00

THOR
1 VF/NM 20.00

WEREWOLF
2 F/VF 9.00
4 F 8.00
5 VF/NM 15.00

X-MEN
1 9.2 (CGC) 2395.00
2 F+ 24.00
2 NM- 75.00

CAPTAIN AMERICA
1 F+ 12.00

GINGER FOX, THE WORLD OF/COMICO
1 NM 7.00

GIRL FROM U.N.C.L.E.
1 F- 22.00
4 F+ 25.00

GIRLS IN LOVE
55 VG+ 15.00

GIRL'S LOVE STORIES
44 F+ 30.00
120 F+ 12.00

GIRLS' ROMANCES
98 F+ 15.00

GIVE ME LIBERTY
1 thru 4 NM 5.00

GLADSTONE COMIC ALBUM
4 thru 28 NM 12.00

GLADSTONE COMIC ALBUM SPECIAL
1 NM 16.00

GLAMOROUS ROMANCES
62 VF+ 33.00
90 VG 12.00

GOBLIN (WARREN)
1 G/VG 3.00
2 NM 15.00
2 F+ 7.00
3 F+ 7.00

GOD'S HEROES IN AMERICA
307 F 10.00

GOD'S SMUGGLER (SPIRE)
F/VF 4.00

GODZILLA
1 F 6.00
2 VG 3.00
3 NM 15.00
4 NM 10.00
5 NM 10.00
6 NM 10.00
7 F+ 5.00
8 VG+ 3.00
9 F+ 5.00
10 VG 3.00
11 VF 6.00
14 VF 6.00
15 F 3.00
16 VG 3.00
18 VG 3.00
19 VG 3.00
20 NM 10.00
21 NM 10.00
22 NM 10.00
23 VG 3.00
24 VG 3.00

GOLD KEY CHAMPION
1 VF 6.00

GOLD KEY SPOTLIGHT
6 VF 5.00

GOLDEN LAD
1 VG- 140.00

GOLDEN LEGACY
2 VG 4.00
4 G/VG 3.00

GOMER PYLE
3 F+ 22.00

GOOFY (FOUR COLOR)
468 F+ 60.00
562 VF- 45.00
627 VG .15.00
658 G 6.00
702 G- 7.00
857 G- 7.00
899 VG+ 6.00
952 NM- 55.00
952 VG 8.00
1053 VF/NM 45.00
1094 F/VF 27.00
1149 VF/NM 45.00
1201 VG 8.00

GOOFY COMICS
2 VG+ 35.00
11 FR 4.00
29 VG/F 26.00

GORGO
6 (CGC) 8.5 85.00
10 VG 14.00
11 VF 50.00
12 VF/NM 34.00
13 F+ 25.00
16 F/VF 38.00
17 VG/F 10.00
18 G 4.00
19 VF+ 30.00
21 VF+ 30.00
23 VG 6.00

GOVERNOR & J.J.
1 VG/F 10.00
2 NM 35.00
3 VG 6.00

GRANDMA DUCK'S FARM FRIENDS
763 VG .13.00
873 G- 4.00
1279 F+ 15.00

GRAVE TALES
1 NM 10.00

GRAY GHOST
911 VG 18.00
1000 F+ 35.00

GREAT AMERICAN COMICS PRESENT
1 VF 145.00

GREAT CAT FAMILY
750 (FC) VG+ 15.00

GREAT GRAPE APE
1 NM 40.00
2 VF+ 15.00

GREAT LOCOMOTIVE CHASE (DISNEY)
712 (FC) VG 12.00

GREAT LOVER ROMANCES
17 VF/NM 38.00

GREEN ARROW (2001, 1ST PRINT)
1 NM 15.00
2 NM 8.00

GREEN HORNET
30 VG 100.00

GREEN HORNET (GOLD KEY)
3 VF/NM 145.00
3 VG 30.00

GREEN LANTERN
1 VG- 445.00
5 VG 60.00
7 FR 15.00
8 VG- 40.00
8 VG+ 50.00
9 VG/F 63.00
11 VF- 110.00
12 G/VG 24.00
14 F- 38.00
15 VG+ 30.00
15 F- 38.00
15 F/VF 75.00
16 VG 26.00
17 F- 38.00
19 VG+ 30.00
19 VF+ 110.00
21 F/VF 65.00
21 F+ 45.00
22 F/VF 65.00
22 F- 30.00
23 VG- 22.00
24 VG- 22.00
24 VG 24.00
25 F+ 45.00
25 VF 85.00
25 F/VF 65.00
26 VG- 26.00
26 VG/F 38.00
26 VF 85.00
27 F- 35.00
27 VG 24.00
28 F+ 40.00
28 F/VF 65.00
28 VG/F 38.00
29 F+ 40.00
29 VG+ 30.00
30 VG 38.00
30 NM- 140.00
31 VG/F 24.00
32 VG- 18.00
32 VF/NM 90.00
33 VG/F 25.00
33 VF/NM 95.00
34 VF/NM 95.00
35 VF/NM 95.00
36 VG 22.00
36 F/VF 55.00
37 F+ 35.00
38 VG/F 26.00
38 VF/NM 95.00
40 VG/F 85.00
40 VG/F 100.00
41 VG+ 16.00
42 VG 15.00
43 VG- 14.00
44 VG+ 16.00
45 VG/F 30.00
46 VG 16.00
47 VG/F 20.00
48 VG+ 18.00
49 VG 15.00
50 F+ 28.00

GREEN LANTERN/GREEN ARROW
1 NM 6.00
2 thru 7 NM 5.00

GRENDEL (1986)
1 NM 8.00
2 NM 6.00
3 thru 19 NM..5.00
35 NM 6.00
38 NM 8.00

GRENDEL (COMICO/B&W)
1 NM 135.00
2 NM 95.00

GRIFTER AND THE MASK
1 NM 3.00

GRIM WIT (CORBEN)
1 VG 5.00

GRIMM'S GHOST STORIES
1 F+ 15.00
3 F- 4.00
4 VG+ 4.00
5 F- 4.00
11 F 3.00
14 VG 3.00
15 F/VF 4.00
22 VG 3.00
30 VG 3.00
35 VF 4.00
37 VG 3.00
38 VG 3.00
45 NM 8.00
46 NM 6.00
47 NM- 6.00
48 F+ 4.00
51 NM 8.00
53 VF/NM 6.00
58 NM- 7.00

GRIPS (TIM VIGIL)
1 NM 6.00

GROO (ECLIPSE/ SPECIAL)
1 NM 20.00

GROO (IMAGE)
2 thru 10 NM 4.00
12 NM 4.00

GROO (MARVEL)
1 NM 10.00
2 NM 6.00
3 thru 10 NM..5.00
11 thru 120 NM 4.00

GROO (PACIFIC)
1 NM 24.00
2 NM 14.00
3 NM 14.00
4 NM 14.00
5 NM 14.00
6 NM 12.00
7 NM 12.00
8 NM 12.00

GROOVY
3 F+ 18.00

GUERILLA WAR
13 F/VF 10.00

GUILTY
75 VF/NM 30.00

GUNFIGHTERS
71 VF/NM 4.00

GUNFIGHTERS IN HELL
1 NM 5.00
3 NM 5.00
5 NM 5.00

GUNHAWKS
1 NM 24.00
5 NM- 15.00

GUNMASTER
3 F+ 9.00
84 F+ 8.00

GUNSMOKE (DELL)
6 PR/FR 3.00
7 VG- 12.00
11 VG/F 20.00
13 F 20.00
15 F+ 25.00
17 F/VF 38.00
19 F+ 25.00
20 NM- 90.00
22 NM 100.00
26 G/VG 10.00

GUNSMOKE (GOLD KEY)
2 F/VF 18.00
3 VF+ 28.00
5 G/VG 4.00

GUNSMOKE (WESTERN COMICS)
11 VF 55.00

GYRO GEARLOOSE
1047 VF+ 150.00
1095 F+ 40.00
1184 VG+ 24.00
1267 VF- 45.00
01-329-207 VF 35.00

HA HA COMICS
32 VG/F 18.00
41 VG 12.00
58 VG 12.00
65 VG 12.00

HAIR BEAR BUNCH
1 VF 26.00
6 VF 17.00
7 F+ 10.00

HANNA-BARBERA PARADE
8 VG 8.00

HANNA-BARBERA SPOTLIGHT
3 VG 5.00

HANNA-BARBERA BAND-WAGON
2 VF/NM 95.00
3 VF 53.00

HANNA-BARBERA HI-ADVENTURE HEROES
2 VF+ 35.00
3 F/VF 45.00
3 F/VF/NM 120.00
4 VF 70.00
6 NM- 140.00

HANSEL & GRETEL
590 (FC) F/VF 38.00

HAPPY COMICS
12 F+ 25.00
19 F+ 25.00
26 VF- 50.00

HARBINGER
0 NM 5.00

HARD BOILED
1 NM 8.00
2 NM 8.00
3 NM 10.00

HARDY BOYS
760 VG 22.00
964 VF/NM 90.00

HARDY BOYS (GOLD KEY)
1 F+ 15.00
2 NM- 28.00
3 F+ 12.00
4 NM 30.00

HARLAN ELLISON'S DREAM CORRIDOR (VOL. 2)
1 NM 6.00

HARLEM GLOBETROTTERS
1 VF/NM 30.00
2 F- 5.00
3 VG/F 9.00

HARLEY QUINN
1 NM 8.00
2 NM 5.00
3 thru 9 NM 4.00

HARVEY 3-D HITS (SAD SACK)
1 VF+ 125.00

HARVEY COLLECTORS COMICS
4 VF 6.00

HARVEY HITS
14 F 8.00
16 F 27.00
18 F+ 12.00
20 F/VF 38.00
21 VG/F 15.00
25 F+ 10.00
42 VG 5.00
49 F+ 28.00
75 F+ 9.00

HARVEY SPOTLIGHT
1 NM 3.00

HATE (1ST PRINTING)
1 NM 20.00
2 NM 12.00
4 NM- 10.00
5 VF 6.00
6 NM 10.00
7 NM 9.00
8 NM 8.00
9 NM 8.00
10 NM 8.00
11 NM 6.00
12 NM 6.00
14 NM 5.00
15 NM 5.00
16 NM 5.00

HAUNTED
1 F+ 15.00
18 VF/NM 10.00
22 NM- 15.00

57 F+ 3.00
66 NM 10.00
73 NM 10.00

HAUNTED LOVE
9 VG+ 7.00

HAUNTED THRILLS
6 G/VG 28.00

HAWK AND THE DOVE
1 NM 95.00
1 F/VF 40.00
2 VF/NM 45.00
2 NM 65.00
3 VF/NM 45.00
5 F+ 20.00
6 VG 10.00

HAWK, THE
10 F- 35.00

HAWKMAN
1 VG 100.00
2 VG+ 44.00
2 VF- 145.00
2 F 63.00
3 VF- 84.00
3 VG+ 25.00
4 F+ 60.00
4 VG+ 30.00
5 VG- 18.00
5 VF/NM 120.00
6 F/VF 60.00
6 VG+ 20.00
7 VG/F 25.00
8 VG/F 22.00
8 F/VF 48.00
9 VG+ 18.00
10 VG/F 22.00
11 VG+ 16.00
12 VG/F 15.00
13 F 20.00
14 VF/NM 60.00
14 F+ 25.00
15 VG/F 15.00
16 VG 10.00
18 VG/F 12.00
19 F+ 20.00
19 VG 10.00
20 VG+ 11.00
21 VF/NM 45.00
22 VG 10.00
24 VG/F 12.00
25 VG+ 12.00
26 VF+ 38.00

HEADLINE COMICS
39 F- 18.00
40 VG 18.00

HEART THROBS (QUALITY)
18 VG 12.00

HEAVY METAL
Apr-77 NM 25.00
May-77 NM 15.00
Jun-77 VF/NM 10.00
Jul-77 VF/NM 10.00
Aug-77 VF/NM 10.00
Sep-77 NM 12.00
Oct-77 NM 12.00
Nov-77 NM 12.00
Dec-77 NM 12.00
Jan-78 VG 3.00
Feb-78 VF/NM 7.00
Mar-78 NM 6.00
Apr-78 VF 6.00
May-78 VF/NM 6.00
Jun-78 VF 4.00
Jul-78 VF 4.00
Sep-78 VF/NM 6.00
Nov-78 VF- 6.00
Dec-78 NM 6.00
Jan-79 NM 6.00
Apr-79 NM 5.00
Aug-79 VF- 5.00
Sep-79 VF 5.00
Nov-79 VF/NM 5.00
Dec-79 NM- 6.00
Jul-80 NM 6.00
Aug-80 NM 6.00
Sep-80 NM 6.00
Mar-81 F 3.00
Apr-81 NM 6.00
May-81 VF 5.00
Aug-81 NM 6.00
Dec-81 NM 6.00
Jan-82 F 3.00
May-82 F 3.00
Jun-82 NM 6.00
Feb-83 NM 6.00
Mar-83 VF 4.00
Apr-83 NM 6.00
Aug-83 NM 6.00
Sep-83 NM 6.00
Nov-83 NM 6.00
Dec-83 VF/NM 5.00
Jun-84 NM 6.00
Jul-84 NM 6.00
Aug-84 NM 6.00
Sep-84 NM 6.00
Oct-84 NM 6.00
Dec-84 F 3.00
Jan-85 NM 6.00
Jun-85 NM 6.00
Jul-85 NM 6.00
Sep-85 NM 6.00
Oct-85 NM 6.00
Dec-85 NM 6.00
Sep-89 NM 6.00
Nov-89 NM 6.00
Jan-90 NM 6.00
May-90 NM 6.00
Nov-90 NM 6.00
Jan-91 NM 6.00
Mar-91 NM 6.00
Sep-92 NM 6.00

HECKLE & JECKLE (DELL)
3 G/VG 6.00

HECKLE & JECKLE (GOLD KEY)
1 F+ 25.00
3 VG 6.00

HECKLE & JECKLE (ST JOHN)
13 G- 5.00
14 F/VF 25.00
26 VF/NM 30.00
27 F+ 20.00
28 VF/NM 30.00

HEE HAW
5 VG- 4.00

6 VG 5.00

HELEN OF TROY
684 (FC) VF- 65.00

HELLBLAZER
1 NM 16.00
3 NM 7.00
4 NM 8.00
5 NM 7.00
7 NM 5.00
8 NM 5.00
12 NM 5.00
14 NM 5.00
15 NM 5.00
25 NM 5.00
26 NM 5.00
34 NM 4.00
39 NM 4.00
48 NM 4.00
59 NM 8.00
73 NM 5.00
74 NM 5.00
84 NM 5.00
85 NM 5.00
87 NM 5.00
88 NM 5.00
89 NM 5.00
90 NM 5.00
105 NM 5.00
126 NM 5.00

HELLBLAZER SPECIAL
1 NM 5.00

HELLRAISER
1 NM 10.00
2 thru 16 NM..8.00
17 NM 15.00
19 NM 5.00

HELL-RIDER (MAGAZINE)
2 VG 5.00

HENNESY
1200 (FC) VG- 10.00

HENRY
26 VG 4.00
27 G/VG 4.00
44 VG 3.00

HENRY ALDRICH
3 VF 30.00
4 G 4.00
7 NM 40.00
14 VG 5.00
19 NM 30.00
20 NM 30.00
21 VF/NM 24.00

HERBIE
2 F 28.00
3 VG+ 18.00
4 VG 16.00
6 VG 18.00
7 F/VF 40.00
9 VF 53.00
18 F+ 20.00
20 F- 12.00

HERCULES UNBOUND
1 NM- 10.00
2 NM 8.00
3 NM 8.00
4 NM 8.00
5 NM 8.00
6 NM 8.00
7 NM- 6.00
8 NM- 6.00
9 NM 8.00
10 NM 8.00
11 VF 5.00

HEROES (MARVEL)
1st print NM..25.00

HEROES AGAINST HUNGER
One Shot NM...5.00

HEROES, INC.
1 NM 15.00
2 NM 35.00

HEROIC COMICS
56 VF- 30.00
90 VG 6.00
93 G/VG 7.00

HEX
1 NM 10.00
2 NM 6.00
4 NM 6.00
5 NM 6.00
6 NM 6.00
7 NM 6.00
12 NM 6.00
13 NM 6.00
15 NM 6.00
16 NM 6.00
17 NM 6.00
18 NM 6.00

HIDING PLACE (SPIRE)
F+ 4.00

HIGH ADVENTURE (TV)
1001 VG 10.00
949 (FC) VF- 35.00

HIGH CHAPARRAL
1 VF 33.00

HIGH SCHOOL CONFIDENTIAL DIARY
3 F+ 9.00
11 NM 33.00

HI-HO COMICS
3 F/G 14.00

HIS NAME IS SAVAGE
1 G 5.00

HI-SCHOOL ROMANCE
57 F+ 9.00

HOBBIT, THE
1 NM 7.00
2 NM 7.00

HOGAN'S HEROES
4 VF/NM 38.00
6 F/VF 20.00

HOLLYWOOD ROMANCES
47 VF+ 12.00

47 F+ 6.00

HOLYOKE ONE-SHOT (CAPTAIN STONE)
10 VG 35.00

HOMER, THE HAPPY GHOST (VOL. 2)
3 F+ 18.00

HONEY WEST
1 F+ 40.00

HONEYMOONERS
2 thru 12 NM...4.00

HOPALONG CASSIDY (FAWCETT)
8 NM- 250.00
9 NM 260.00
10 NM 260.00
50 G/VG 15.00

HORROR MONSTERS
6 VG/F 10.00

HORROR TALES (VOL. 1)
7 VG 9.00

HOT ROD CARTOONS
SEP 70 F 4.00

HOT ROD RACERS
3 NM 65.00
3 NM- 55.00

HOT RODS & RACING CARS
56 VF/NM 35.00
80 NM- 28.00
82 NM 24.00
104 VF 12.00
105 VF 12.00

HOUSE OF MYSTERY
45 G 15.00
78 VG 18.00
91 F+ 34.00
91 VG 18.00
92 VF+ 72.00
95 F/VF 54.00
97 VF 65.00
101 G- 7.00
101 VF 64.00
103 F/VF 48.00
103 VG+ 16.00
104 F/VF 48.00
105 VF+ 70.00
106 F/VF 48.00
108 VF 64.00
112 G/VG 12.00
113 F/VF 48.00
115 F+ 30.00
116 FR/G 5.00
121 F/VF 44.00
124 VG/F 16.00
125 F+ 30.00
126 VF- 50.00
128 G/VG 10.00
136 F+ 22.00
138 G/VG 10.00
142 VF/NM 60.00
143 VG/F 25.00
144 F/VF 58.00
145 NM- 80.00
146 F+ 26.00
146 VF 50.00
147 NM- 80.00
147 VF/NM 65.00
148 F/VF 38.00
149 F+ 26.00
149 VF- 48.00
152 VF/NM 65.00
154 VF- 46.00
155 VF/NM 65.00
156 VG+ 22.00
159 F+ 30.00
160 F/VF 70.00
160 F 35.00
161 F+ 20.00
162 F+ 20.00
165 F/VF 25.00
166 VG+ 12.00
167 VG+ 12.00
168 VG+ 12.00
169 VG+ 12.00
170 VF/NM 45.00
172 NM- 55.00
172 VF/NM 45.00
173 VF/NM 45.00
173 VG 10.00
177 VG 8.00
178 VG/F 12.00
179 VG 16.00
180 F+ 15.00
185 VF+ 26.00
186 F+ 15.00
188 VF 26.00
189 VG 6.00
191 VF+ 30.00
194 F/VF 18.00
199 F+ 12.00
200 VF/NM 33.00
202 VF/NM 26.00
203 VF+ 24.00
213 VF/NM 16.00
215 F 6.00
216 VG 4.00
219 VG 4.00
220 VG 4.00
221 NM 28.00
224 VF/NM 38.00
224 VG+ 9.00
242 VF 6.00
245 VF 6.00
246 VG 3.00
249 F 3.00
250 F+ 4.00
252 VF- 10.00
253 VF/NM 14.00
254 VF/NM 14.00
274 F/VF 3.00
276 VF/NM 6.00
277 VF/NM 6.00
278 F+ 4.00
281 F 3.00
287 VF 5.00
310 VF/NM 8.00
315 VF/NM 8.00
316 VF 7.00

HOUSE OF SECRETS
7 VG 40.00
15 VG+ 30.00
24 F+ 35.00
26 VG/F 24.00
26 F/VF 60.00
26 VF+ 70.00
27 VG+ 24.00
27 VF- 65.00
28 VG 22.00
29 VG/F 28.00
36 F- 24.00
36 VF+ 70.00
37 F+ 24.00
40 VF+ 70.00
41 G 10.00
42 G 10.00
49 G+ 10.00
50 VG+ 20.00
60 F/VF 44.00
60 VF/NM 75.00
61 F- 45.00
67 F 23.00
68 VF- 45.00
69 VF- 45.00
71 FR 3.00
74 F- 18.00
74 NM- 80.00
75 VG+ 15.00
76 VG 13.00
78 VG/F 18.00
79 VG 15.00
80 VG/F 16.00
82 VF+ 28.00
83 F/VF 18.00
85 F/VF 20.00
86 F/VF 15.00
88 F+ 12.00
90 VG 7.00
100 NM 40.00
108 F+ 10.00
116 F/VF 7.00
117 VF 10.00
118 F/VF 6.00
119 NM 35.00
120 F+ 6.00
122 VG 3.00
123 VF 6.00
124 VF 6.00
127 VF 6.00
128 VF+ 5.00
131 VF+ 7.00
134 VF- 9.00
140 VF+ 15.00
141 F+ 5.00
142 F+ 5.00
143 VF- 5.00
146 NM- 9.00
147 VF- 5.00
151 F+ 3.00

HOUSE OF YANG
1 VF/NM 13.00
2 VF/NM 7.00
3 VF/NM 7.00
4 NM 10.00
5 NM- 8.00
6 NM 10.00

HOWARD THE DUCK
1 NM 25.00
2 NM- 8.00
3 thru 11 NM 7.00
12 NM 22.00
13 NM 26.00
14- 32 NM 5.00

HOWARD THE DUCK (ANNUAL)
1 NM 5.00

HOWARD THE DUCK (MAGAZINE)
2 VF 3.00
8 NM- 4.00

HOWDY DOODY
5 F+ 85.00
18 G/VG 18

BACK ISSUES

CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

The Captain's favorite JLA/JSA team-ups

What appealed to a young Ensign Comics about those annual meetings?

Dear Captain, Page 36

The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

Marvel S.H.I.E.L.D. ID cards and Evolutionary War checklist cards shipped to warehouses in mid-February 1988.

20 years ago

Kitty Pryde's pet Lockheed was introduced in *X-Men* #166 (Feb 83).

30 years ago

The final *Terry and the Pirates* strip was published Feb. 25, 1973. Created by **Milton Caniff** in 1934, the strip was produced at its conclusion by **George Wunder** and **George Evans**.

40 years ago

The Chlorophyll Kid, Stone Boy, and Fire Lad made their first appearance (in the "Legion" feature) in *Adventure Comics* #306 (Feb 63).

45 years ago

Lady Blackhawk was introduced in *Blackhawk* #133 (Feb 58).

55 years ago

Batman first encountered Vicki Vale in *Batman* #45 (Feb 48).

75 years ago

Award-winning fantasy artist **Frank Frazetta** was born Feb. 9, 1928. His early comic-book work included *Thun'da, Johnny Comet*, The Shining Knight, romance stories, and work for E.C.

90 years ago

Joseph Oriolo was born in Union City, N.J., Feb 21, 1913 — the eventual producer of Felix the Cat cartoons and the creator of Casper the Friendly Ghost.

CBG ONLINE!

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When Superman met Orson Welles and Perry Como

Celebrity cameos of the early '50s

By **Michelle Nolan**

In the first 20 years of Superman's own title, only twice was he pictured with real people in cover-featured stories. Both adventures occurred in 1950 issues of *Superman*, and each was with one of the most popular show business people of the day, actor/director Orson Welles and crooner Perry Como.

Superman, of course, earlier appeared on an often-reprinted cover with comical images of Hitler and Hirohito (*Superman* #17, July 1942), but that was one of a multitude of patriotic covers that hit the stands shortly after the attack on Pearl Harbor.

The cover portrayals of Welles in *Superman* #62 (Jan 1950) and Como in #67 (Nov 1950), in contrast, came totally out of the blue. They were realistically drawn, even though the stories were among the most farcical and fantastic of all of Superman's adventures. Much later, Lois Lane appeared with another singer, Pat Boone, and Superman in *Superman's Girl Friend Lois Lane* #9 (May 1959). That story helped National promote the appearance later that year of the short-lived *Pat Boone* comic book.

The Orson Welles story is downright weird, if also clever. In "Black Magic on Mars," Welles has just finished playing the charlatan magician Cagliostro in the 1949 historical epic *Black Magic*, which is plugged on the cover. Welles appeared in several memorable films, beginning with *Citizen Kane* in 1941, but *Black Magic* is not rated among his better efforts.

Welles is best remembered, of course, for his 1938 radio broadcast about an invasion from Mars — a story that panicked thousands of people who thought it was real — and that is the basis for his fanciful adventure with Superman. It's interesting, though, that the vast majority of children who read that issue of *Superman* might not have been at all familiar with either Welles or his infamous 1938 radio broadcast.

As the cover story in *Superman* #62 opens, Welles, dressed as Cagliostro for a post-wrap party, stumbles upon a pilotless rocket about to take off on an exploratory visit to Mars, courtesy of the International Rocket Society. Welles can't resist trespassing and finds himself flying into space when the rocket takes off, surely a nonsensical story element at the time, since the launching of the first earth satellite was still more than seven years in the future and the most advanced rockets of the time were merely exploring the outer edges of Earth's atmosphere.

When Welles lands on Mars — two hours after taking off from Earth! — he meets Martians led by Martler, a "little gray man" who looks and fancies himself a Martian version of Hitler and plans to make himself dictator of Earth as well as Mars. (Wonder why the Martians weren't portrayed as green?) Ironically, Welles tries to warn Earth with a radio broadcast, but, of course, nobody believes him.

Nobody, that is, except Superman, who teams with Welles to foil the Martian invasion plans, leaving Martler in exile on an asteroid. When Clark Kent tries to write up the story for *The Daily Planet*, though, Perry White kills the story because nobody would believe it.

...BUT... I DON'T WANT TO RETIRE.. I LIKE BEING DICTATOR OF MARS!
THAT'S JUST WHY YOU'RE GOING TO RETIRE!
TO AN ASTEROID WHERE YOU CAN'T HURT ANYONE EXCEPT YOURSELF!

That's for sure. I've always wondered what the real Welles thought of this story!

The Perry Como tale was equally fanciful in its own way. Lois Lane did not appear in the Welles epic, but she had the staffing role in the Como adventure.

Sent to cover Como's appearance in Metropolis, Lois tells Kent, "Aren't women silly, Clark? Really, it's revolting to see them making such a fuss over a singer! Humph!"

Three panels later, having fallen under Perry's singing spell, she declares that "He's superb! He's wonderful! Ohhh I He's — he's my dream man come to life!"

To which Clark responds, quite sensibly, "Lois, you're not serious, are you? What about-Superman?"

Lois replies, "Who? Superman? Oh...him! Don't be absurd, Clark! How can you possibly mention Superman in the same breath with...Perry Como!"

And thus begins an improbable but entertaining adventure in which Como ultimately comes up with a code, consisting of the titles of popular songs, to help Superman foil a gang of crooks who have kidnapped Perry and Lois. Along the way, Lois catches a cold that helps change her voice into a prize-winning warble, and it's up to Superman to "cure" her.

When he does, though, with a super steam bath, Perry insists that Superman become her replacement and the resulting "super-crooner" again wins Lois' heart.

"If you'll throw your troubles away, you can be Superman for a day," the Man of Steel sings, to which Lois responds, "Ohhh! Superman! You're dreamy! Simply dreamy...Ooooh!"

And Perry pitches in, "Nice going, Superman! It looks like you're number one on Lois' hit parade again!"

And you thought Captain Marvel was whimsical! ✦

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From the death to Superman to Smallville

Writer Roger Stern takes on another aspect of The Man of Steel

By **George Nelson**

Roger Stern is no stranger to writing Superman, but for his recent novel, *Strange Visitor*, he had to view the character and supporting cast in a different context than when he was a writer on the monthly titles.

Based on the hit WB series, *Smallville*, the novel focuses on a teen-age Clark Kent still learning about his powers; instead of more familiar Metropolis cast, the company includes Ma and Pa Kent, Lana Lang, Pete Ross, and, in a twist that harkens back to the Silver Age, a friendship with future archfoe Lex Luthor. Stern said that because of the quality of the show, finding the voice of the characters wasn't difficult.

"They're well-defined characters, the actors are good, the writing is pretty good — for TV, it's darn-near miraculous," he observed. "Thanks to VCRs I was able to screen episodes over and over again until I got the rhythms of the actors' voices, which is the most important thing in doing a novel like this, where it's set in a very clear world that millions of people see every week."

Stern said he also enjoyed writing this version of Luthor, and had a long discussion about the character with *Smallville* Executive Producer Al Gough, who is encouraged by viewer reaction to Lex.

"They know there's a terrible future waiting for him and they don't want to see it happen, but they know it's going to," he said. "There's been a few wonderfully done stories over the decades about Luthor undergoing loss and such, but this is a case where week after week we see this guy slowly sliding over to the dark side and we don't want him to. We actually like him."

Stern broke into comics during the 1970s as an assistant editor at Marvel and began getting writing assignments. He wrote *Spectacular Spider-Man* for a couple of years before accepting the flagship title, *Amazing Spider-Man*. Stern's run was notable not only for taking Peter out of college but for pitting Spider-Man against nontraditional foes such as Cobra, Mr. Hyde, The Mad Thinker, and The Juggernaut.

"I wanted to do something new with Spider-Man, something different, and one of the things I tried to do was bring in super villains from elsewhere in the Marvel universe that he hadn't encountered," he recalled. "We know how he's going to fight Doctor Octopus, we know how he's going to fight The Lizard." Stern did frequently use the Vulture — a personal favorite — and even crafted an origin for the character.

He also said he met fans of the older Spidey foes halfway by creating The Hobgoblin.

"He uses the Green Goblin's stuff but he's a different guy, and Spider-Man doesn't know who he is, you don't know who he is," he said. "Norman was dead. Then a couple decades pass and I end up writing 'Revenge of the Green Goblin' — the first time I'd written Norman."

At Marvel, Stern also had a five-year run on *Avengers*, probably the first Marvel book he sought out.

"The Avengers is sort of the crossroads of the Marvel universe. Everyone wanders through at one point or another," he observed. "Every villain, it seems at one point or another, winds up against the Avengers whether they want to or not."

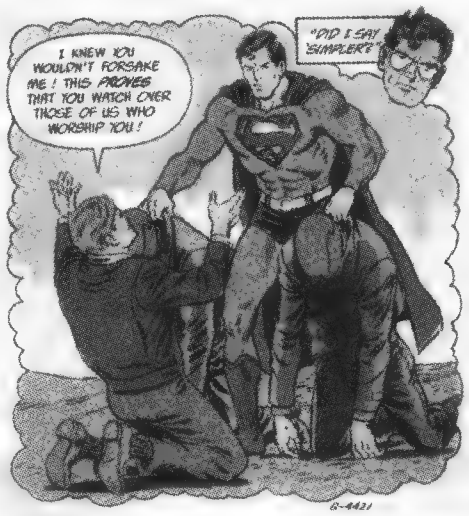
That led to one of the high points of his stint on *Avengers*, the storyline introducing the new Masters of Evil, a virtual army of super-villains led by the son of the original Baron Zemo.

"These were the bad guys. They were going to fight dirty," he continued. "We'd have about three or four times as many villains as the heroes so they'd have a fight on their hands."

Even though he already had written many of Marvel's top characters, Stern said that working on Superman was to some extent different. "You feel a sense of responsibility," he said.

One of the highlights of working on Superman — he also wrote the novelization of the Death of Superman storyline — was getting a phone call from veteran artist Curt Swan, with whom he did the Superman strip in *Action Comics Weekly*.

"He said he really enjoyed this, and I'm going 'Curt Swan likes my Superman stories!' " he recalled. ✦



FEBRUARY 2003
Trade Paperback and Graphic Novel Preorders by Comic Shops

These figures are for estimated preorders of trade paperbacks and graphic novels through Diamond Comic Distributors.

The number in the right-most column indicates the number of copies preordered in thousands.

1	*Ult. Spider-Man* Vol. 5	Marvel	8
2	*Ultimate X-Men* Vol. 4	Marvel	6
3	*Batman Bruce Wayne Fugitive* Vol. 2	DC	5
4	*Daredevil* Vol. 5	Marvel	4
5	*Ult. Spider-Man* Vol. 2	Marvel	4
6	*Mike Mignola Art Of Hellboy* HC	Dk Hors	4
7	*JLA Riddle of the Beast*	DC	4
8	*Star Wars Long Time Ago Vol. 5 Fools Bounty*	Dk Hors	3
9	*Green Lantern Power of Ion*	DC	3
10	*Transformers Beginnings*	Titan	3
11	*Shade The Changing Man American Scream Tp*	DC	3
12	*Hawkman Endless Flight*	DC	3
13	*Nightwing Hunt For Oracle*	DC	3
14	*Ruse* Vol. 2	Crossgen	3
15	*Astro Boy* Vol. 13	Dk Hors	3
16	*Cosmic Odyssey New Ed.*	DC	3
17	*Exiles* Vol. 3	Marvel	3
18	*Superman Critical Condition*	DC	3
19	*Cheat* GN	Oni	3
20	*Alias* Vol. 2	Marvel	3
21	*X Statix* Vol. 1	Marvel	3
22	*Forge* #11	Crossgen	2
23	*Phantom* Vol. 4	Moonstone	2
24	*Edge* #11	Crossgen	2
25	*Steampunk Drama Obscura*	DC	2
26	*Noble Causes* Vol. 1	Image	2
27	*Scryed* Vol. 1	Tokyopop	2
28	*Angelic Layer* Vol. 5	Tokyopop	2
29	*Kodocha* Vol. 6	Tokyopop	2
30	*Peach Girl Sophomore Year* Vol. 1 TP	Tokyopop	2
31	*Kare Kano* Vol. 2	Tokyopop	2
32	*Fist Full Of Blood* HC	Hvy Mtl	2
33	*Mystic* Vol. 4	Crossgen	2
34	*Wildcats Battery Park*	DC	2
35	*Battle Royale*	Viz	2

Source: Diamond Comic Distributors

BIRTHDAYS and INDUSTRY EVENTS

Mon 17 FEB

***CBG* #1529** ships

President's Day - no mail delivery

Born on this date:
David Fox
Curt Swan (1920)
Bernd Metz (1944)
Nelson (1969)

Tue 18 FEB

Born on this date:
Gahan Wilson (1930)
Johnny Hart (1931)
Terry Echterling (1950)
Aaron McClellan (1959)
Jay Allen Sanford (1960)
Mark Bodé (1963) – **40** years ago

Wed 19 FEB

Born on this date:
Henry Boltinoff (1914)
Don Glut (1944)
William Messner-Loebs (1949)
Bob Palin (1953) – **50** years ago
Gerry Shamray (1957)
Jim Lawson (1960)
Mark Winfrey (1965)

New Comics Day! Scheduled to ship:

CrossGen: *Crossovers* #2, *Crux* #23, *Scion* #33

Dark Horse: *Kiss: Rediscovery* TPB

DC: *Flash* #195, *Lucifer* #35, *Wildcats: Battery Park*

Image: *Age of Bronze* #16, *Shadows* #1

Marvel: *Amazing Spider-Man* #50, *New X-Men* #137

Thu 20 FEB

Born on this date:
Anthony Tollin (1952)
Dave Roberts (1960)

Fri 21 FEB

Born on this date:
Barry Kaplan
Frank Brunner (1949)
Brian Douglas Ahern (1967)
Joseph M. Monks (1968) – **35** years ago

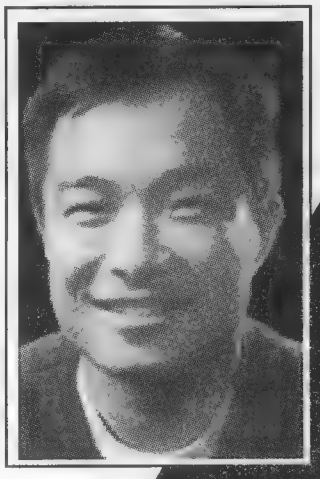
Sat 22 FEB

Washington's Birthday

Born on this date:
Doug Allen (1956)

Sun 23 FEB

Born on this date:
Ken Selig
Doug Moench (1948) – **55** years ago
Jim Main (1955)
Eric Lurio (1957)
Janet Jackson (1958) – **45** years ago
Martin Thomas (1965)



Win a Free Dinner with Jim Lee!

Mile High Comics has won the bidding on eBay to host an autograph party featuring Wildstorm/Homage founder Jim Lee! This auction was initiated by Jim as a way of his making a personal contribution to the Comic Book Legal Defense Fund, an organization that Mile High Comics has also been very active in supporting. As a consequence of winning the auction, Mile High Comics will be making a contribution of $6,700.00 to this tremendously worthy cause.

The exact date of the signing has yet to be determined, but it will probably be toward the end of March of next year, about the time when the first trade paperback collection of the wonderful new BATMAN: HUSH storyline by Jim Lee and Jeph Loeb is hopefully going to released. The signing will be held at our fantastic Thornton, Colorado Mega-Store, just five miles north of downtown Denver.

Five chances to win a free dinner with Jim Lee!

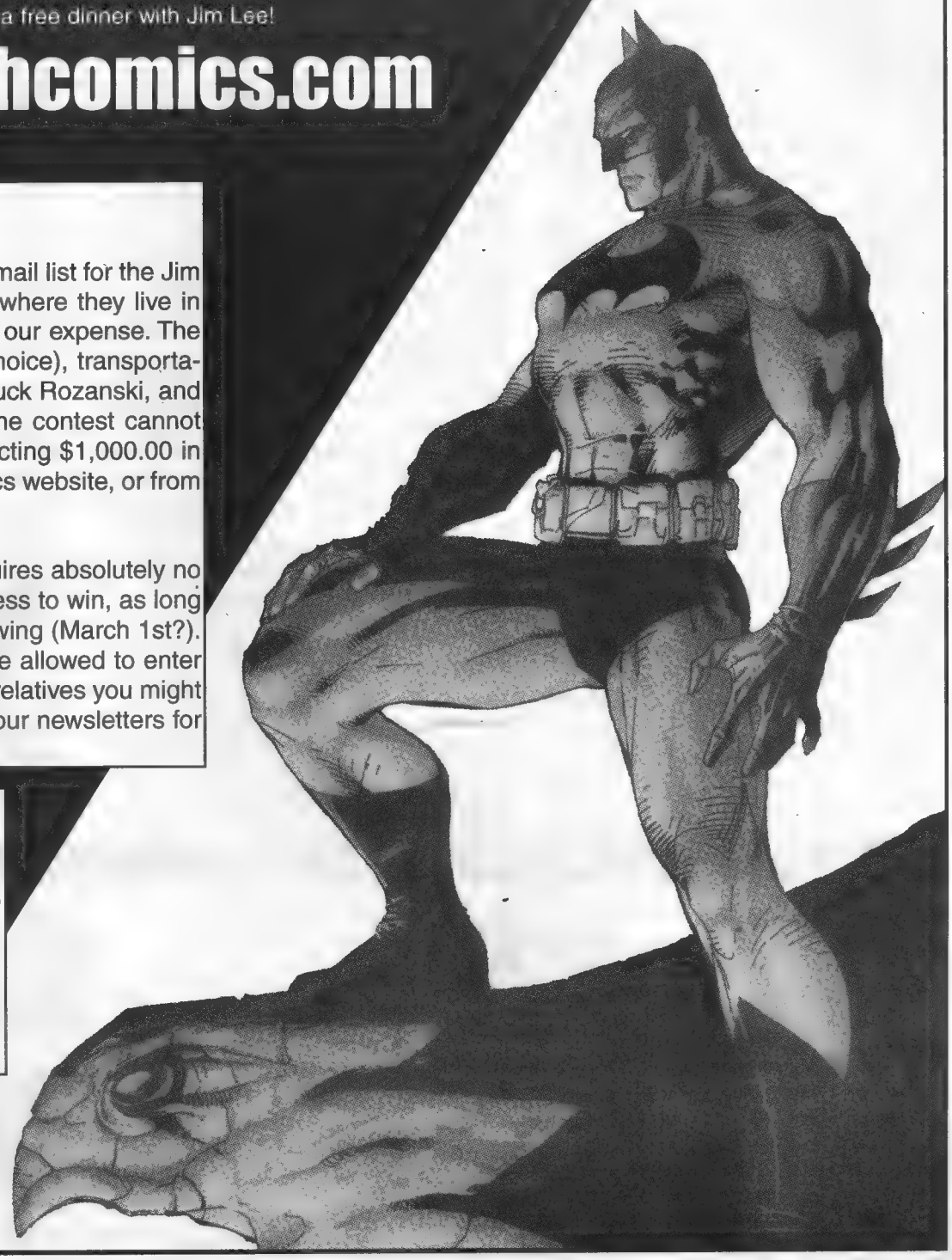
www.milehighcomics.com

Contest #1

We are going to do a random drawing from our special e-mail list for the Jim Lee Dinner Party. Whoever wins this drawing, no matter where they live in the world, will be flown (tourist/coach class) to Denver at our expense. The winner will get three nights in a nice Denver hotel (our choice), transportation to and from the signing, and dinner with Jim Lee, Chuck Rozanski, and the winners of the four other contests. If the winner of the contest cannot make the trip to Denver, they have the alternative of selecting $1,000.00 in back issue comics (your choice!) from the Mile High Comics website, or from any Mile High Comics retail location.

This particular contest commences immediately, and requires absolutely no purchase to win. You will need to register your email address to win, as long as your e-mail address is still valid when we hold the drawing (March 1st?). There is no limit to the number of e-mail addresses you're allowed to enter under one name, and no limit on the number of friends or relatives you might have enter for you, as long as they are willing to receive our newsletters for at least one year at that e-mail address.

Go to
www.milehighcomics.com/jimlee
for three more contests that you can win plus details about an upcoming e-bay auction for seat #5.
All proceeds of the auction go directly to the Comic Book Legal Defense Fund.



If unforeseen circumstances arise, we reserve the right to end any, or all, of these contests without any winner. Also, we are sorry but employees and employee family members of Mile High Comics, Inc. are not eligible to win. Void where prohibited by law.

$ $ $ $ $ BUYING COMICS! CASH PAID! $ $ $ $ $

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#94 $30.00
#96-98 $40.00
#100 $70.00
#101 $50.00
#102 $35.00
#103-118 $12.00
#119, 120 $20.00
#121 $80.00
#122 $100.00
#123, 125-128 $10.00
#124 $15.00
#129 $80.00
#130-133 $8.00
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#135 $20.00
#136 $30.00
#137 $25.00
#138-141 $6.00
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#144-147 $7.00
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#238W/OTattoos $20.00
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Do you have a large collection you wish to sell as a complete lot? If so, contact
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We don't need a full listing of what you have, just a general idea, and how much you're seeking. Nine times out of ten we can work out a deal with this data!

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GRENDEL: 20 years and still sharp

The blade-wielding mercenary continues to intrigue readers

By **Nathan Melby**

Matt Wagner's Grendel is celebrating the 20th anniversary of getting his own title, and even though there's currently no ongoing series, the character still enjoys fame through the different mini-series he stars in at Dark Horse. Entering his third decade, it's time to look back on the anti-hero's long and distinguished career.

Grendel was first introduced in the pages of *Comico Primer* #2 in 1982 in a three-issue story where the black-clad adventurer announced his intention to kill a city official. Armed with a staff tipped with a pair of sharp blades, Grendel, aka Hunter Rose, took on not only the city government, but the wolf-like Argent, a character who would continue to devil Grendel throughout his career.

In 1983, Grendel moved to his own self-titled series for three issues before being relegated to back-up status in Wagner's other magnum opus *Mage*. Those back-up stories, which revisited the events of the earlier issues from a different point of view, were eventually collected as *Grendel: Devil by the Deed*.

Wagner told ***CBG*** in #1518 that the idea for Grendel came from trying to do an anti-hero. He said that he thought it would be interesting to do a story where the main character is the most attractive — yet morally reprehensible — member of the cast, and the hero would be somebody violent and horrible.

In 1986, Diana Schutz came to the revived series as editor and Wagner examined a later incarnation of the Grendel spirit, this time focusing on Christine Spar, a researcher looking back at the life and adventures of Hunter Rose. Spar donned the Grendel mantle in an attempt to save her son from a kabuki vampire, Tujiro. This story arc was collected as *Grendel: Devil's Legacy*. The story arc also marked the introduction of a new artistic team when Arnold and Jacob Pander provided pencils and Jay Geldof inked Wagner's script.

Schutz told ***CBG***, "The comics market was amazingly receptive to the first issue of the Christine Spar storyline. While the fans had extreme reactions to the Pander Brothers' art — they either really loved it or really hated it — there was no equivocating over Matt's writing, and those issues sold extraordinarily well for a creator-owned, independent comic of that time."

The Grendel spirit was examined in more detail in the next story arc "The Devil Inside," where Spar's lover Brian Li Sung discovered more of Grendel's true nature, its spirit of aggression. The story was written and colored by Wagner with Bernie Mireault drawing.

Dark Horse's two black, white, and red Grendel anthologies were foreshadowed by the 1987 release of *Grendel: Devil's Vagary*, a 16-page Done in One issue created as an incentive for packages of Comico back issues. Plans at the time called for the later anthologies to be called *Grendel: The Journals of Hunter Rose*.

The ongoing *Grendel* series resumed in 1988 with Wagner returning as artist and writer. The issues also featured a turnabout from Wagner's earlier *Mage* issues where Grendel was the back-up. This time it was Mage who took the secondary spot. The restart began by focusing on Grendel's secondary characters before moving on to reveal several hundred years of Grendel history. Wagner worked with penciller Hannibal King and inker Tim Sale for several issues before shifting to a religious-themed story arc pencilled and inked by John K. Snyder and Jay Geldhof who swapped assignments every few issues.

As the ongoing series neared its end, Wagner established the next step in Grendel's evolution by introducing Orion Assante, a corrupt official bent on world domination. The story, set several hundred years in the future, ended with the birth of Orion's son, Jupiter, who would become a pivotal point of *Grendel: War Child*, which introduced a robotic Grendel.

Hunter Rose paid a visit to Gotham City in the first Batman/Grendel crossover. His "return" in the second crossover wouldn't be as fun-loving.

KANG
HE'S LIGHTNING FAST.
HOW IS YOUR FAITH, MY FRIEND-IN-THE-NIGHT?
WOULD YOU FOLLOW ME INTO...
...THE BELLY OF A WHALE?
AND ABOUT DICK'S SIZE.
SLY DEVIL.
HE KNEW ALL THE SUPPORTS WOULD HAMPER MY CAPE.

Wagner made his own creation more clever than Batman in the first Batman/Grendel crossover.

***Grendel: Devil by the Deed** (above) mixed narrative blocks of text with full-page panels to tell its tale.*

The final issues of the ongoing series also set the stage for Dark Horse's series of mini-series titled *Grendel Tales*. These self-contained stories focused on other people inheriting the Grendel mantle or being influenced by the Grendel spirit. Early issues in the "series" were written by James Robinson.

The original Grendel has also crossed over to the DC universe twice, where he initially tangled with Batman in the two-issue *Batman/Grendel: Devil's Riddle* and *Grendel/Batman: Devil's Masque*. Rose's skull played a pivotal role in the second crossover, *Batman/Grendel: Devil's Bones* and *Grendel/Batman: Devil's Dance*, in which the Grendel of the far future traveled back in time Terminator-style to claim the Grendel Prime's remains.

Schutz said that describing Grendel for new readers is not an easy thing to do. "That is almost impossible to do in a few sentences, because Grendel has been incarnated in so many characters — even as an entire society/social movement," Schutz said. "The book is a dark, menacing, often emotionally harrowing look at what happens to individuals when their dark side takes over."

In the past few years, a Grendel action figure, Grendel statues, and a handful of Grendel collections, reissues, and mini-series have kept reader interest percolating. Such mini-series as Dark Horse's recent *Grendel: Red, White, and Black* and the recently released *Grendel: God and the Devil* have helped keep Grendel in the mix, while providing plenty of other creators a chance to put their spin on the Grendel mythos.

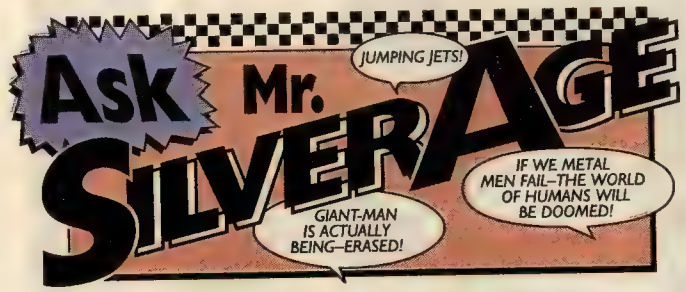
Schutz said that Wagner has approached creators and vice versa. "Matt's thrown some ideas my way regarding creators, and I've thrown ideas his way. But Matt is the bottom line — it's his book."

According to Schutz Dark Horse is looking ahead to the 25th anniversary of Grendel's first appearance in 2007.

Plans for the future include a two-volume slipcased, hardcover of *Grendel: Red, White, and Black*, and a hardcover edition of *Devil by the Deed*. ✦

The best of (continued) *Action*

Action Comics had lots 'n' lots of continued stories — but here are the choicest ones



By **Craig Shutt**

Dear Mr. Silver Age,

Marvel Comics is well known for having stories that continued into the next issue back in the Silver Age. Why didn't DC Comics do very many two-part stories?

Harvey D.
Gotham City

Mr. Silver Age says: DC editors tended to believe in the Done in One approach to comics, Harv, most likely because the catch-as-catch-can nature of newsstand distribution meant many readers would have a hard time finding sequential issues. You only have to read the first half of a couple stories to decide to spend your 12¢ on some other title from then on.

But there was one title where they threw caution to the wind and did full-bore, two-part stories. These were unlike Stan Lee's patented format of creating a cliffhanger ending that was resolved quickly in the next issue, leaving plenty of room to continue the story and set up that issue's cliffhanger. DC's approach was to do self-contained stories, with a beginning, middle, and end — but the end was in the next issue. And the vast majority of these were done for the Superman stories in *Action Comics*!

Ironically, *Action* #1 and #2 (Jun-Jul 38) kicked off the two-parter concept, but it was seldom if ever used through the 1950s, except for a big Lex Luthor battle in #141-142 (Feb-Mar 50). Then, in 1959, continued Superman stories began to show up on occasion. After three appeared in 1964, a series of them ran in 1966. By 1967, continued stories were more the rule than the exception. (My own research on these comics was supplemented by DC Geek #1 Mark Waid, who not only supplied me with pre-1960 story citations but was geeky enough to check *all* his post-Tommy Tomorrow issues to ensure I didn't miss any, without even being asked! Thank goodness he uses his power for good.)

In most cases, the stories' second chapters began with a summary of the previous part, sometimes not even noting that the action was being summarized. This kept kids from feeling as if they'd missed out, while those who had read the first part could quickly skim the opening few panels and head into the new story (assuming they still remembered it).

Some of these tales were truly great and memorable stories, and some were just, well, stories. To give you an idea of what was told, and in honor of *Action* #800 this month, here's my list of The Top Ten Continued Superman Stories from *Action Comics* during the Silver Age! Yes, I know, that's such a small sliver of the comics universe that it's probably damning the stories with faint praise. Still, take a gander at these stories and tell me you don't want to go read both — or more — parts right away. The stories are ranked in ascending order of coolness (just to get you riled up) and usually are identified by their first chapter, which tended to sum up the story best:

I FOOLED HIM! I KNOW WHAT HIS REAL VULNERABILITY IS, BUT I'LL KEEP THAT FOR A SURPRISE!
HERE'S SOME OF YOUR GREEN KRYPTONITE BACK! MAYBE IT WILL KNOCK SOME SENSE INTO YOU!
10

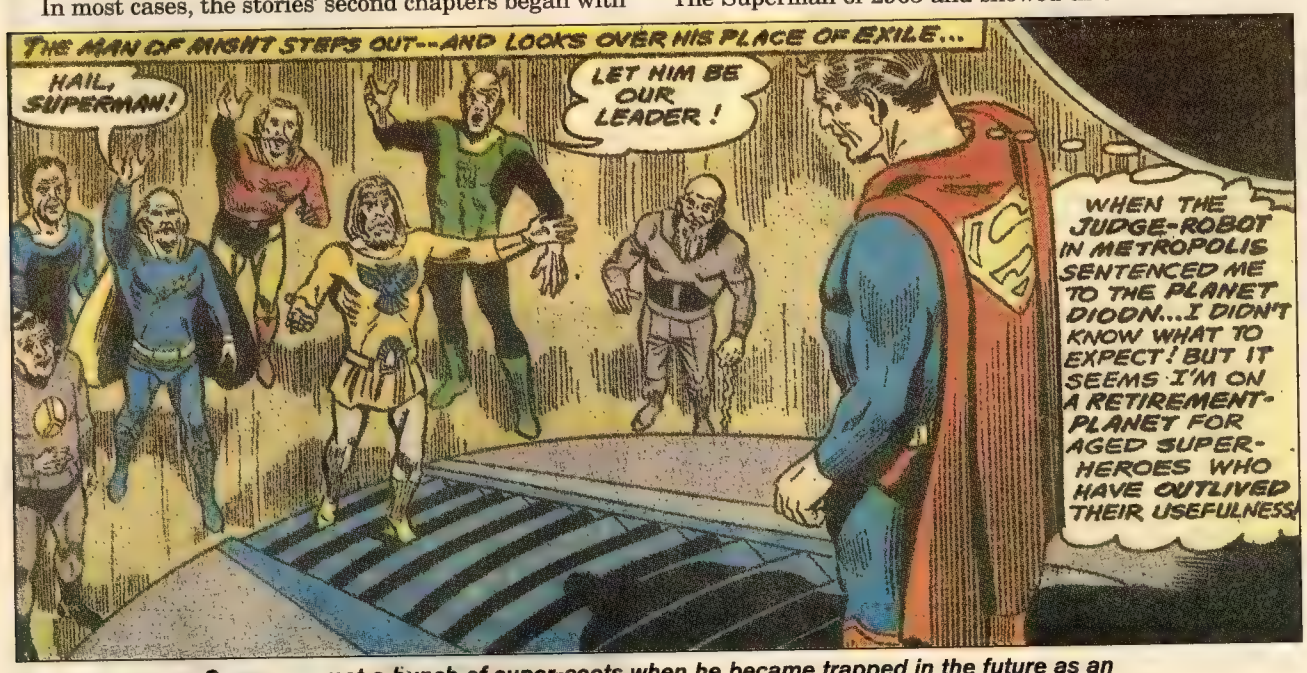
The Superman of 2965 wasn't weakened by kryptonite, but he had an even worse Achilles' heel that his arch-foe Muto knew about, as we learned in* Action *#338-339.

10. "Muto — Monarch of Menace!" in #338-339 (Jun-Jul 66): This story technically is a *three*-parter, with the first part appearing in *Superman* #181 (Nov 65). It introduced us to Klar Ken T-547, better known as The Superman of 2965 and showed us the world around him. It included his robotic boss (PW-5598), his love interest (Lyra 3916, who disliked Superman), and his arch enemy (the human mutant Muto). As the eight-pager ended, Superman headed into space to confront Muto. The final caption told readers that this "epic duel" would appear in "an early issue." But it actually showed up as an *Action* two-parter.

That story quickly brought us up to speed through some fast thought balloons and exposition. We received a quick review of arch foes of some of Klar's ancestors, learned how two past Supermen had had their identities revealed, and then joined Supes, as he hunted down Muto. Part One had the two going at each other hammer and tongs until Muto lured The Man of Future Steel into a trap containing sea water, his only weakness (and a mighty big weakness it was, too).

In Part Two, Supes escaped (big surprise), but Muto continued to bedevil him with sea-water traps (including, duh, setting up his headquarters in the ocean). The two traded traps until the final showdown, when guess who won. This story makes the list for its sampling of wacky futuristic ideas that served more to create a fairly traditional story about a future Superman than did most Imaginary Stories, which crammed major events and an ultimate resolution into one story.

In fact, Klar would go on to have one more adventure in *World's Finest* #166 (May 67), in which Klar teamed with the future Batman to take on Muto and The Joker. Being *WF* rather than *Action*, it was only a one-part story.


THE MAN OF MIGHT STEPS OUT--AND LOOKS OVER HIS PLACE OF EXILE...
HAIL, SUPERMAN!
LET HIM BE OUR LEADER!
WHEN THE JUDGE-ROBOT IN METROPOLIS SENTENCED ME TO THE PLANET DIODN...I DIDN'T KNOW WHAT TO EXPECT! BUT IT SEEMS I'M ON A RETIREMENT-PLANET FOR AGED SUPER-HEROES WHO HAVE OUTLIVED THEIR USEFULNESS!

Superman met a bunch of super-coots when he became trapped in the future as an old man thanks to The Time Trapper in the three-part story in* Action *#385-387.

9. "The Mighty Annihilator!" in #355-357 (Oct-Dec 67): Biochemist Karl Keller, serving time in an Iron Curtain forced-labor camp, stumbled upon Kryptonian chemicals and explanatory tapes which he used to give himself explosive powers. He broke out of the camp and headed west to get revenge on the world — and on Su-

WOW! DIG THAT RAIN OF ROBOTS, POPS! SUPERMAN HAD TO CLOBBER HIS OWN TIN MEN TO PROTECT YOU!
HE'S SCARED STIFF THAT IF THEY USED THEIR POWERS TO STOP ME, I'D BLAST THE WHOLE WORLD TO SMITHEREENS!

The explosive fists of The Annihilator (and his son) could handle Superman — who dared not strike back or the world would go boom! Their battle raged through ***Action*** *#355-357.*

perman, whom he, for some reason, resented for not freeing him from the camp earlier. Karl might have won the Nobel Prize, but he was a few atoms short of a molecule, if you know what I mean.

Arriving in America, Keller dressed himself in a purple and green outfit — a sure sign that he was a villain, if you remember our discussion of costume colors in **CBG** #1523 — and called himself The Annihilator. He started pounding people, Superman showed up, and The Annihilator warned The Man of Steel that, if Superman merely touched him, the world would be blasted to bits. Superman backed off to determine what to do.

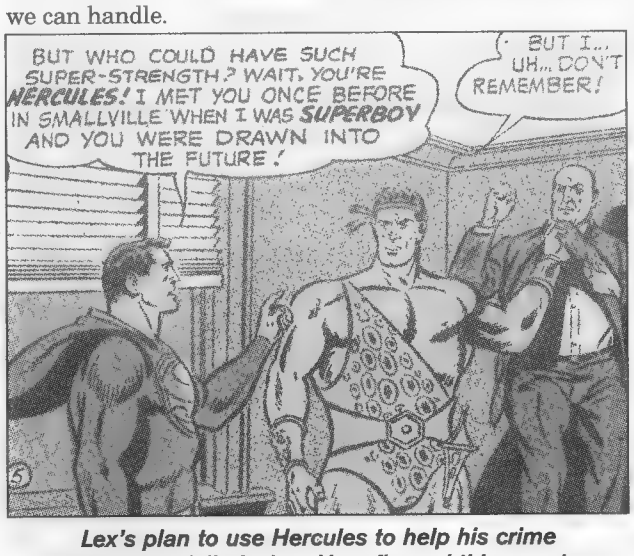
In Part Two, Keller adopted a juvenile delinquent to create a better cover for his identity. But the juvie figured out the source of Keller's powers and quaffed the brew himself — just as Keller began losing his own powers. In Part Three, Annihilator & Son conquered Washington, D.C., keeping Superman at bay. And then Son lured Supes into a kryptonite trap!

8. "The Immortal Superman!" in #385-387 (Feb-Apr 70): Police from the year 101,970 called on Superman to help them; but he couldn't fly into the future due to a secret Army experiment. So The Man of Steel used a defective Legion time bubble — and upon arrival found he'd aged 100,000 years as a result. He quickly solved the future problem, but, when he tried to return to his own time, he discovered The Time Trapper had trapped him in time by creating an impenetrable time barrier!

Upon returning to Earth, three super-powered heroes (who should've been able to solve the original problem themselves, frankly) paid homage to the original Superman by giving him three special gifts: immunity from kryptonite, magic, and the deadly Kryptonian Virus X. That, in essence, made Superman immortal — literally a fate worse than death for a man cut off from his friends and time period.

In Part Two, forbidden from using his super-powers (long story), Supes met the inhabitants of the Home for Old Super-Heroes (including the last Green Lantern). He helped them in an adventure and then decided, since he couldn't go into the past, he'd continue into the future looking for happiness. In Part Three, now 8,000 centuries old, Superman watched the Earth die from pollution and abuse, tried to save it, and fought to find a way back home. The ending is a bit too weird for words, but, as with many other Silver Age stories, the entertainment was in the journey, not the destination.

7. "Hercules in the 20th Century!" in #267-268 (Aug-Sep 60): Dastardly and imprisoned Lex Luthor used a variety of household items to bring Hercules from the past (and mythology) to help him escape from jail and steal some gold. But Herc realized Lex was lying, and he helped Superman catch Lex. So much for the first five pages. The grateful Superman gave Hercules a secret identity, and the two palled around for awhile in civvies, with Clark getting Perry to give "Roger Tate" a job. Hey, even the best Silver Age stories sometimes have a few parts that require suspending more disbelief than we can handle.


BUT WHO COULD HAVE SUCH SUPER-STRENGTH? WAIT, YOU'RE HERCULES! I MET YOU ONCE BEFORE IN SMALLVILLE WHEN I WAS SUPERBOY AND YOU WERE DRAWN INTO THE FUTURE!
BUT I... UH... DON'T REMEMBER!

Lex's plan to use Hercules to help his crime spree was foiled when Herc figured things out. Then he caused mucho problems for Superman during his visit in ***Action*** *#267-268.*

The pals got along swell until Herc met Lois Lane, who was like unto a goddess in his eyes. Herc tried to woo her but he got shot down due to her unrequited love for Big Blue. Undaunted, Herc secretly returned to Olympus and convinced the gods to give him additional power and weapons to take Superman out of the picture. In Part Two (after an unusually long two-page summary), Herc went about his plan, ultimately trapping Superman in suspended animation for 100 years — unless Lois married him.

6. "The Big Forget!" in #371-372, #374-375 (Jan-Apr 69): The set-up on this story, which led Superman through a variety of new secret identities, was quick: Late one night in his office, Clark Kent was examining a super-computer given to Superman by grateful other-dimensional beings. Just then, he was attacked by a spy trying to steal the computer. Taken by surprise (and how hard must *that* be to do?), Clark pretended to be knocked out — and fell directly into a ray projected from the computer that eliminated his memory. The spy put the dazed Clark into the *Planet*'s helicopter and set it to crash far away.

The crash didn't kill Kent, of course — it just left him far from home with no memory of who he was, other than Superman. After finding no clues in Metropolis, he flew to Washington, D.C., figuring the president would know his secret identity (I'm not sure if the president in 1969 did, although earlier ones did). Superman learned that the president was missing — and decided the reason was that *he* was the president! He made himself up to resemble the chief executive and had a variety of adventures until the real prez returned. That left Superman without an identity — and he knew he wasn't Clark Kent, because he'd *met* Kent (being played by the spy who'd kayoed him).

In Part Two, he learned that a professional wrestler called The Masked Superman was missing. He decided it was too coincidental not to involve him — and, let's face it, any time but in the Silver Age, he'd be correct. He reported to the wrestler's manager and soon was performing in the ring. But after dodging a nosy female reporter's suspicions that he might be the real Superman, he began to realize that what he *wasn't* was the real Masked Superman. So off he went again.

After a quick break for a Supergirl 80-Page Giant issue, Superman became convinced he was Super-Thief, a spectacular bank robber. That identity caused him all kinds of confusion — which led him to a psychiatrist, which only further convinced him of his guilt. But he soon learned he again was wrong again.

In Part Four, he decided to disguise his face with glasses and become a reporter. He showed up at *The Daily Planet*, was immediately recognized, found a key to his apartment at his desk, and went home — to find the other Clark Kent awaiting him! This series was a nifty idea that could have continued for much longer, if the creators had wanted to really run with it. And the situations didn't stretch our Silver Age credulity too much — well, at least, not more than many other *Action* stories did.

Unfortunately, that's all the room we have this time around, kids. But it's only apropos that a column on continued *Action* stories be continued in the next issue of ***CBG***. You can bet there will be a succinct overview of this issue's action to lead off next issue's action, so fans who missed this issue's action won't mind coming in on the middle of the action. It's the Silver Age way! And, next time, you'll see the best *Action Comics* continued stories of all! ✦

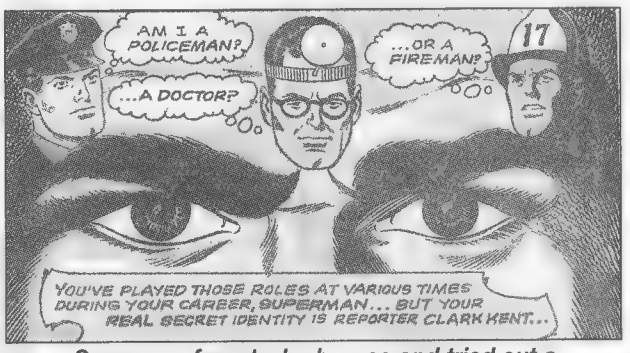
Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments and suggestions to Mr. Silver Age at ***craigshutt@ameritech.net.***

Continuing reprints

Only two of these epic stories have been reprinted to date, according to Mark Waid's mammoth database of DC reprints:

Action #338-339 were reprinted in *Superman* #247-248.

Action #267-268 were reprinted in *Superman* #239.


AM I A POLICEMAN?
...A DOCTOR?
...OR A FIREMAN?
17
YOU'VE PLAYED THOSE ROLES AT VARIOUS TIMES DURING YOUR CAREER, SUPERMAN... BUT YOUR REAL SECRET IDENTITY IS REPORTER CLARK KENT...

Superman forgot who he was and tried out a variety of new identities and careers in ***Action*** *#371-372 and #374-375. None of them were the ones he considered in this panel.*

A Cranky collection

The evolution of Tom Batiuk's *Crankshaft*

By **R.C. Harvey**

Tom Batiuk has done it again. And again and again. He's created three, maybe four, comic strips, and now here's another book reprinting one of them: *Your Favorite — Crab Cakes* (Andrews McMeel, 128 pgs. in paperback, $10.95) serves up a healthy helping of *Crankshaft*, which Batiuk produces with Chuck Ayers at the drawing board.

Crankshaft is Batiuk's third comic strip. His second, *John Darling,* evaporated spectacularly several years ago when the title character, a fatuous TV personality, was murdered in the last release; but his first, *Funky Winkerbean*, still flourishes, albeit in a fresh incarnation. In 1992, Batiuk fast-forwarded the strip, leaping four years into the future and taking his cast of high-school students into their post-graduate lives and creating, thereby, yet another comic strip, his "fourth."

The *Crankshaft* collection brings us the eponymous Ed Crankshaft in all his cranky glory as a schoolbus driver. Driving a bus full of yowling kids would make anyone cranky, but in Ed's case, since he's a senior citizen set in his ways, the momentary mood of a bad afternoon at the wheel has metastasized into total personality.

He delights in performing those annoying maneuvers that have made schoolbus drivers infamous for generations — backing over mailboxes, trying to outrun kids chasing after the bus because they arrived at the bus stop a second too late, and making mothers run after the bus for blocks, waving their children's forgotten lunch boxes or homework or textbooks or mittens as they run.

"The first week of school, the kids are always waiting at the road," Ed thinks one fine autumn day. "The second and third weeks, they start barely getting there in time," he continues. "It isn't until the fourth week of school that the fun really starts," he finishes with a fiendish smile broadening across his aged visage.

On another day, he muses: "There must be six mothers running after the bus with their kids' lunches. It's a lunchbox jamboree."

Training a new driver, Ed reminds him of "our motto: kids wait for school buses, school buses don't wait for kids."

But Ed's cantankerousness is merely his crusty exterior. He blusters and grumbles and invokes the gods of vengeance upon a society whose only sin is not suiting itself to his whims, but on the inside he is a gentle, often thoughtful, soul, caring and kind. He finds time to console his friend Ralph, whose wife struggles with Alzheimer's. He explains death to his grandson and rescues his son-in-law who is about to forget an anniversary.

With two grown daughters, the husband and two children of one, and an assortment of co-workers and neighbors, Ed Crankshaft gives Batiuk and Ayers an arena of operation that can encompass almost any human condition from old age to teen age, from parenting to tutoring, from community service to friendly persuasion.

And in every condition, Ed is as likely to display his cynical side as his softer interior.

When his daughter comments on how "sweet" it is for him to put up a bird bath, Ed turns the sentiment on its head: "Yeah," he mutters, "I've been meaning to get this cat feeder up all spring."

His other daughter asks him to babysit: "Dad, will you watch the kids tonight?"

"Why?" he growls. "What are they going to do?"

Typically, Batiuk, who explored unwed teen-age motherhood and breast cancer in *Funky Winkerbean*, finds poignant human conditions to examine in *Crankshaft*. Ed survived a near-death illness (as many elderly people do), and he has encountered Alzheimer's among his friends.

Then in 1998, Batiuk revealed that Ed couldn't read and sent him off to learn how.

Adult illiteracy is a much more widespread situation than most of us realize. Batiuk learned about it when his parents enrolled in a program to learn how to become tutors for adults who couldn't read or write.

"As always," Batiuk said, "my first goal was to write as interesting and as real a story as I could. A story about someone who has harbored a secret from his friends and loved ones all his life and, ultimately, a story about how he deals with it."

At first, he thought the story would involve Ed's lady friend Grace, who would become a tutor.

"But it soon grew to involve Crankshaft himself," Batiuk said. "By using Crankshaft, it not only gave the series more impact, but it supplied some information as to why he's such a cranky guy — why he would never read to his grandchildren, for example."

As always, the cartoonist researched his subject thoroughly. He learned that it takes about two years for an adult with family responsibilities to learn to read. And he took two years in the strip, returning periodically to Ed's tutorial experiences throughout the period. In the collection at hand, Ed graduates.

Ed Crankshaft debuted in *Funky Winkerbean* in 1986 or so. In those days, with Funky Winkerbean and his friends all still in school, a schoolbus driver seemed a logical addition to the cast. He was created while Batiuk was waiting for a flight in an airport.

"I based him on a school bus driver who traumatized me when I was in school," Batiuk said. "I pulled out my

WHAT A MORNING !
EVERY KID ON MY ROUTE HAS MISSED THE BUS SO FAR !
BATIUK & AYERS
IF I CAN MAKE IT PAST THIS LAST STOP I'LL HAVE WHAT EVERY SCHOOLBUS DRIVER DREAMS OF...
A SHUTOUT !
© 1987 Creators Syndicate

sketchbook and began to jot down some ideas. Almost instantly a character began to emerge — a crusty, old curmudgeon of a school bus driver. A crotchety geezer whose grouchy exterior concealed an enormous lack of character. He was one tough old bird, but then growing old isn't for sissies. I had to tone him down somewhat to make him believable, but his whole look and personality was formed before it was time to board my plane."

After only one appearance in *Funky,* letters started to arrive. "Even letters that dealt with other subjects would often include a P.S. about Crankshaft," Batiuk remembered.

Quick to take the hint, Batiuk plunged into "a frenzy of creative activity in a desperate attempt to elicit that wonderful response again."

Then, taking the advice of friends, he decided to spin-off another comic strip, this time with Crankshaft in the lead. Batiuk was already producing both *Funky* and *John Darling*. But writing a comic strip is like breathing to Batiuk; he was undaunted.

Drawing, however, was another matter — "more like an asthmatic attack," he explained, perpetuating the breathing metaphor. So he turned to a college chum who was then editorial cartoonist for the *Akron Beacon Journal*, Chuck Ayers.

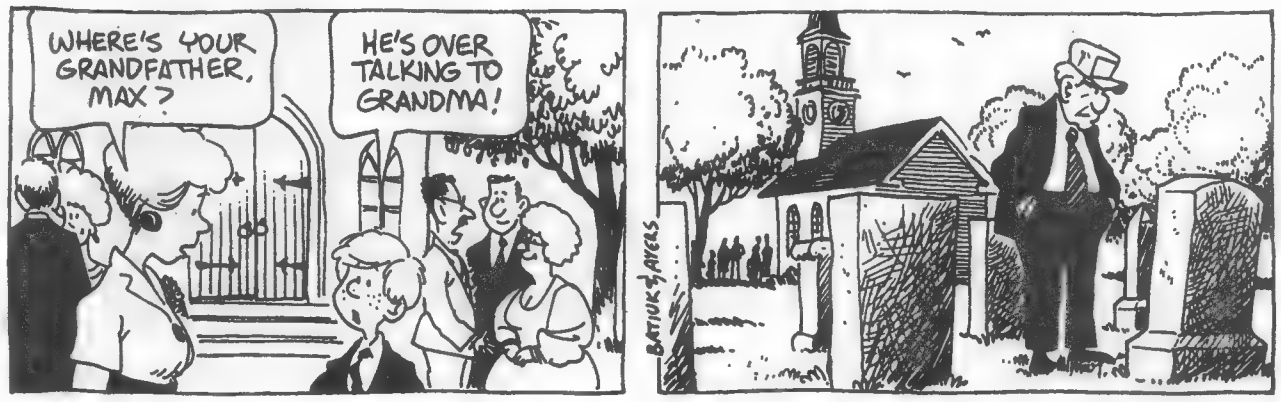
"Not only was he interested," Batiuk said, "he was psyched. Turns out his mother-in-law was a *Crankshaft* fan."

And so Batiuk's third comic strip was born in 1987 and now runs in about 300 newspapers. ✦

Stay 'tooned at ***www.RCHarvey.com****.*

CRANKSHAFT
By Tom Batiuk and Chuck Ayers
ED, IS THERE A SPECIAL BOOK THAT YOU'D LIKE TO LEARN TO READ?
GWAMPA, WILL YOU READ MY FAVORITE STORY?
10-7
YEAH, THIS ONE!
'THE CAT IN THE HAT'!?
SO SUE ME! I HAPPEN TO LIKE ANIMAL STORIES!
THE CAT IN THE HAT
BATIUK & AYERS
© 1998 Creators Syndicate Inc.

In addition to its humor, Crankshaft addresses such serious topics as Ed's battle with illiteracy (above) and a poignant moment at a family wedding (below).



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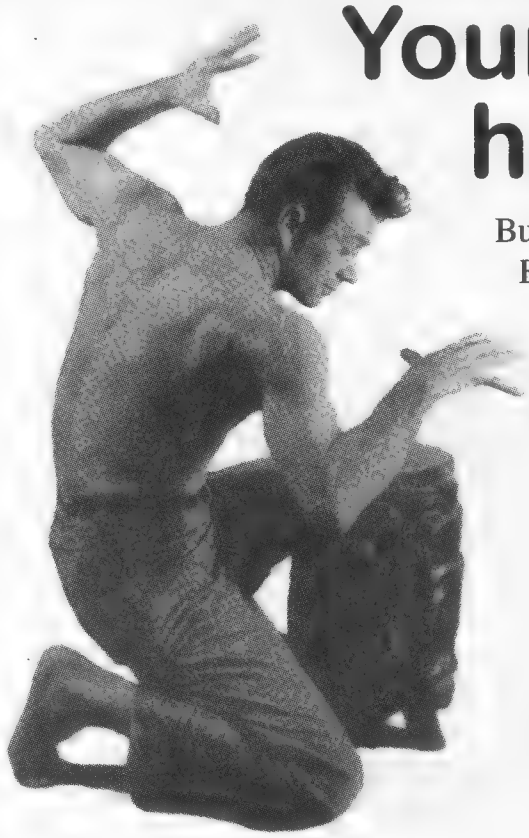

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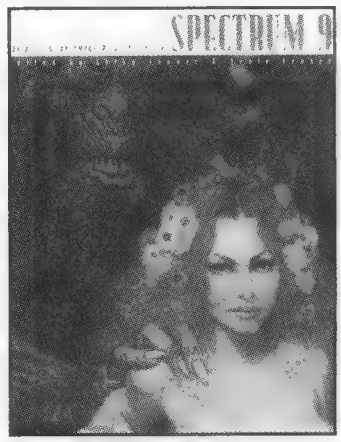
Frank Frazetta: Plenty at Bud Plant from an artist who marches to a different drummer.



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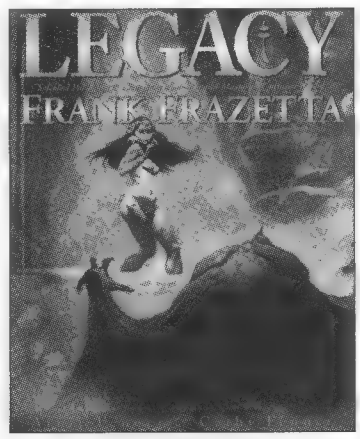


Legacy: Frank Frazetta: *$35.00*

Crossovers and team-ups

The Captain waxes nostalgic

Dear Captain ...

By **Andrew Smith**

*First a compliment and a query from **Dennis A. Brennan** of **Flushing, New York**:*

Let me compliment you on your weekly column in ***CBG***. Your column keeps me informed and amused each time I read. Just when I think you cannot top a story, you come back with another reply to all those intriguing questions from your readership. A job well done.

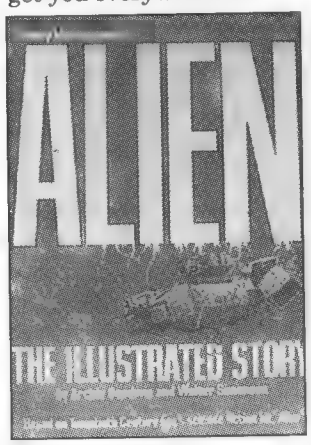
In ***CBG*** #1522, your column was titled "A Half-Dozen Top 10s." As I read I came across some titles that I knew; some others I recognized. One stuck out, and, when I went to my copy of the *Overstreet Comic Book Price Guide*, I could not find any entry. What I need you to do is to elaborate a little more on the title.

The category was **Best Original Graphic Novels:** *Alien* by Archie Goodwin and Walt Simonson.

Who is the publisher? When was it published? Is *Alien* the complete title? Any light that you can shed would be appreciated so that I can try to locate the novel.

***The Captain** replies:*

First I have to compliment you, Dennis, for having the perspicacity to realize that a letter prefaced by fulsome praise would leave me giddy as Kara Zor-El on a first date — *so* giddy, in fact, that no subsequent question would be left unanswered. Flattery, my friend, will get you everywhere.



Or, at least, it will get you an answer to your *Alien* question. The book in question was a graphic novel, *Alien: The Illustrated Story*. It was published in 1979 by Heavy Metal Communications Inc. and — as you'd guess by its creators — was shockingly good.

I also checked the *Overstreet* guide, as well as ***CBG***'s own *Standard Catalog of Comic Books*, to no avail. Given that the cover called it *Heavy Metal Presents: Alien: The Illustrated Story*, I looked it up thataway, too ... but no go.

Which is why we're lucky said graphic novel has a proud place on my bookshelf. I don't remember how familiar I was with artist Walt Simonson when this book was published, but I never forgot his name after it. And I was already looking for Archie Goodwin's name in credit boxes in 1979, so his excellence came as no surprise.

In short, find this book if you can. It's been more than 20 years since it was published, and I knew exactly where to find it in the voluminous Comics Cave. It's just that good.

***John Tripp** of **Minneapolis, Minn.**, chimes in on one of our ongoing topics:*

In your column in ***CBG*** #1519, reader Josh Mosher asks other readers what their favorite two or three comics of all time are.

For myself, I have to say my personal classics are *Justice League of America* #100-102. *Justice League* #101 was the first JLA comic I'd ever had and the very first time I'd ever heard of the Justice Society. I read it and re-read it countless times.

Just imagine! The JLA and The JSA searching for a bunch of other heroes, the Seven Soldiers of Victory (most of whom I hadn't heard of either!), through time and space. When I finally had all three parts together (it was years before I got hold of #100), my breath was whisked away, much as our heroes were whisked away by the enigmatic and somewhat frightening Oracle.

Granted, there are plot holes big enough to drive a truck through, but what a ride!

***The Captain** replies:*

And what a ride it was!

Of course, I'd been following the JLA-JSA crossovers since their outset, and those summer Spandex slugfests were always a highlight of my year. That is, until the years following *JLA* #100-102 (Aug-Oct 72).

When I read of the upcoming revival of the Seven Soldiers of Victory, I couldn't wait. In those days, when dinosaurs ruled the Earth, there was no Internet, no Grand Comics Database, no nearby conventions. The only information I had that predated my own collection (which began, in those days, in the early '60s) came from the occasional reprint. And that wasn't much help at all.

For example, I had read at that point at least two, perhaps three, origins for Green Arrow. I could safely assume that the *last* one was probably the current canon and that previous ones could be applied to the

THE SEVEN SOLDIERS OF VICTORY WERE NOT UNLIKE YOURSELVES — BOLD ADVENTURERS GATHERED TOGETHER IN THE NAME OF FREEDOM...
THE VIGILANTE — IN REALITY, GREG SANDERS, THE "PRAIRIE TROUBADOUR" WHO FOUGHT CRIMES OF THE CITY WITH THE WEAPONS OF THE PLAINS...
THE STAR-SPANGLED KID AND STRIPESY — ACTUALLY, WEALTHY YOUNG SYLVESTER PEMBERTON AND HIS BODYGUARD-CHAUFFEUR PAT DUGAN — WHO BATTLED INJUSTICE IN THE ASTONISHING STAR-ROCKET-RACER...
THE CRIMSON AVENGER CRUSADING NEWSPAPER PUBLISHER LEE TRAVIS — WHO, WITH THE AID OF HIS ORIENTAL AIDE WING, CARRIED HIS CAMPAIGN OF CRIME-PREVENTION INTO THE UNDERWORLD'S DARKEST HOURS
SIR JUSTIN, THE SHINING KNIGHT — TIME-TOSSED PALADIN OF KING ARTHUR'S COURT — WHO RODE THE FLYING STEED, WINGED VICTORY AGAINST THE FORCES OF CORRUPTION
THE GREEN ARROW AND SPEEDY — MILLIONAIRE FINANCIER OLIVER QUEEN AND HIS YOUNG WARD ROY HARPER — WHO RENT THEIR LONGBOWS TO PROTECT THE INNOCENT FROM THE GRASPING CLAW OF EVIL

Earth-2 Green Arrow (if there was one). But, since DC rarely listed original publication dates on reprints, I hadn't any idea which was which — and where and when the Silver Age Green Arrow could safely be said to have begun.

So, boy howdy, was I looking forward to the resurrection of the Seven Soldiers. Since The Justice Society — to whom I'd been introduced in 1961 — turned out to have had a lengthy and exciting history, why not The Seven Soldiers of Victory? And wouldn't this answer my questions about the Golden Age vs. Silver Age Emerald Archer?

That was a lot to put on one three-parter, and, truth be told, not all of my questions were answered. Nevertheless, I got a much better idea who and what legendary characters like Shining Knight and The Vigilante were — not to mention confirmation that there was, in fact, a Green Arrow of Earth-2, to whom older stories could be attributed.

But, unfortunately, someone at DC decided that adding a third team to the annual JLA-JSA crossovers was a dandy idea. From that point on, we rarely got to see the two premier super-teams in action by themselves. In ensuing years, The JLA and JSA were almost pushed out of their own crossovers by visits from Earth-S (Fawcett characters), Earth-Prime (Ultraa), Earth-X (Quality characters), The Secret Society of Super-Villains, and, once, the entire Legion of Super-Heroes!

I WASN'T FOR IT AT FIRST, BUT YOU KNOW, DR. MID-NITE, HAVING OUR ANNUAL GET-TOGETHER IN A RESTAURANT FEELS GOOD FOR A CHANGE!
AGREED, SUPERMAN! WE ALL NEED TO RELAX NOW AND THEN, TO FORGET THE MENACES WHICH HAVE BROUGHT US TOGETHER IN THE PAST!
WE'RE ONLY HUMAN, AFTER ALL! OUR HOLIDAYS ARE AS IMPORTANT TO US AS TO ANY LAWYER OR STEEL-WORKER... PERHAPS MORE!

That last one — in *Justice League of America* #147-48 (Oct-Nov 77) — nearly ruined the annual crossovers for me. There were more than 50 characters available to fight Mordru, which I didn't think added much to the drama. And there wasn't room to see The JSA and JLA chit-chat — and it was those "quiet" moments I looked forward to, since they were so revealing of characters about whom I knew so little.

That's all batarangs under the bridge now. With the resources available to me today, I've read many of the seminal Golden Age stories I need to fill in my information gaps. But it sure was annoying at the time — and *Justice League of America* #100-102 was one of the last of the legendary crossovers that I hotly anticipated. After that I just crossed my fingers.

Meanwhile, regular readers may remember that ***Bob Kuebler*** *asked in* ***CBG*** *#1519 for a checklist for writer* ***J.M. DeMatteis****, and that* ***Tyg*** *responded in* ***CBG*** *#1524 with a link to the Grand Comics Database (****www.comics.org****). But what about J.M.'s* ***non****-comics work? To the rescue comes the legendary* ***Andy Mangels:***

I just sent a note about the *Superboy* TV series to Heidi McDonald regarding her column in ***CBG*** #1524, and a part of that note is an answer to Bob Kuebler's quest to find the works of J.M. DeMatteis in your column.

During the four-season, 100-episode run of the syndicated *The Adventures of Superboy*, J.M. DeMatteis wrote five episodes: "Know Thine Enemy Part 1," Nov. 17, 1991; "Know Thine Enemy Part II," Nov. 24, 1991; "Into the Mystery," Dec. 8, 1991; "To Be Human Part I," Jan. 19, 1992; and "To Be Human Part II," Jan. 26, 1992.

A search on the Internet Movies Database website shows that he also wrote at least two episodes of *Earth: Final Conflict* ("Moonscape" and "The Sleepers") and at least one episode each of the 1994 animated *Spider-Man* ("Neogenic Nightmare: Part 4: The Mutant Agenda"), *The Real Ghostbusters*, and *The Twilight Zone* ("The Girl That I Married").

The Captain *replies:*

Thanks, Andy! I hope that helps Kuebler in his search for all things DeMatteisian. In that spirit, I've got three more questions I could use some help with.

David Noll *of* ***Panama City, Fla.,*** *brings us the first.*

I've been subscribing to ***CBG*** for almost 18 years. That's longer than some, but not as long as others, judging from some of the testimonial letters that occasionally pop up in *Oh, So?*

"There wasn't room to see The JSA and JLA chit-chat — and it was those 'quiet' moments I looked forward to, since they were so revealing of characters about whom I knew so little."

In any event, the second issue of ***CBG*** I received was #600. I still remember that it had a full-page Mike Grell front cover about a team-up of Jon Sable, Freelance, and Batman. Did any comic book featuring these twin TV titans ever make it to the shelves? And if not, do you have any insight (or sources?) on what killed it? Thanks!

The Captain *replies:*

I have no idea, David. I remember the project being announced but can find no record of it having been published. If any Legion of Superfluous Heroes members have any poop, the e-mail address is below.

Meanwhile, ***Dennis Luria*** *chimes in with another stumper:*

Can you help? I'm looking for any information I can get about a trio of heroes during the '40s(?) called Chemix, Menta, and Lectra. I've been told that they might be from *Tip Top Comics*.

The Captain *replies:*

Chemix, Menta, and Lectra — collectively known as "The Triple Terror" — appeared in *Tip Top Comics* #54-119 (Oct 40-Jun 46) from St. John Publishing. All three were males wearing identical yellow tops, red briefs, blue leggings, red boots, and domino masks — identical except for the chest emblem, which identified the specialty of each.

As to what those specialties were — well, I'm afraid we've hit the limit of my knowledge of these (deservedly) obscure heroes. Chemix, in the one story I could find, was apparently good at chemistry, but the other two didn't demonstrate how they'd acquired their code names. If any Legionnaires have further information, you know where to write.

Lastly, we have a letter from ***Brent Frankenhoff*** *of* ***Iola, Wis.,*** *whose name seems vaguely familiar:*

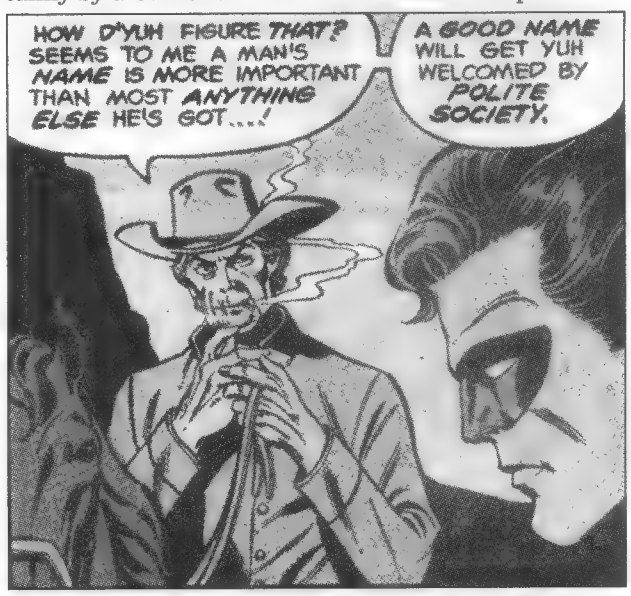
At some point before the Crisis on Infinite Earths, Green Lantern (Hal Jordan) had a run-in with Western bounty hunter Jonah Hex, which Hex refers to in *Crisis*. Was that the JLA-JSA crossover from the mid-'70s that also featured Viking Prince, Enemy Ace, and others, or was there another GL adventure? Did any other DC super-heroes ever pop up in the Old West and interact with Hex, Nighthawk, *etc.*?

The Captain *replies:*

The JLA-JSA crossover you're thinking about, Brent, is *Justice League of America* #159-160 (Oct-Nov 78), in which The Lord of Time set Jonah Hex, Enemy Ace, Viking Prince, Black Pirate, and Miss Liberty against eight members of the combined teams while the others were in death-like comas. Superman, Flash, Elongated Man, Hawkman, Star-Spangled Kid, Doctor Mid-Nite, and the Earth-2 Wonder Woman and Huntress eventually joined with the five time-tossed travelers for final victory.

But, hey, Green Lantern was one of those guys in a death-like coma, so how could Jonah Hex remember him?

For that we have to jump ahead to *Justice League of America* #198-99 (Jan-Feb 82), in which our old pal The Lord of Time (who still didn't have a name) sends Green Lantern, Flash, Zatanna, and Elongated Man back to the Old West, where they team up with (respectively) Jonah Hex, Bat Lash, Cinnamon, and Scalphunter. I guess I don't need to tell you that the heroes win in the end (although I won't tell you how), but certainly by then Hal and Jonah had become old pards.


HOW D'YUH FIGURE THAT? SEEMS TO ME A MAN'S NAME IS MORE IMPORTANT THAN MOST ANYTHING ELSE HE'S GOT....!
A GOOD NAME WILL GET YUH WELCOMED BY POLITE SOCIETY.

Likely, the latter team-up is the one to which Hex was referring in *Crisis*. But I never say never — there could have been yet another Jonah-Hal (or other modern-Western) team-up that my in-depth research (10 minutes in the long boxes) failed to turn up. If any Legionnaires have further info — well, you know the drill.

Andrew Smith writes the ***Captain Comics*** *syndicated newspaper column. He can be reached at* ***capncomics@aol.com*** *or on his message board* ***www.eboards4all.com/07422****. Please include a city and state of address.*

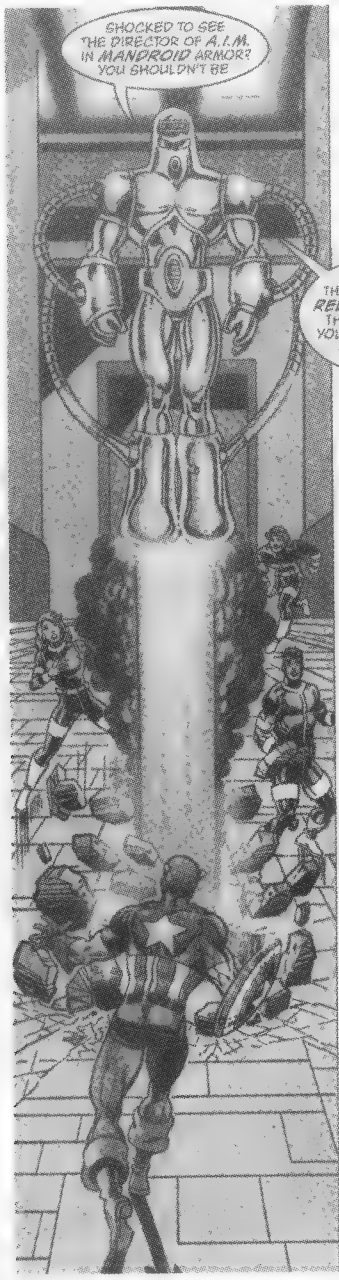
Capping a defense

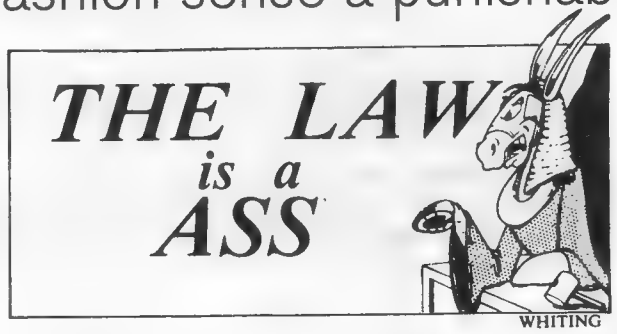
Is bad fashion sense a punishable act?

"When Captain America throws his weight around ..."

He catches the bad guy. After all, he's the good guy. That's what he does. It's what he did in *Captain America* #39 and #40. Unfortunately, if he catches them like he did in *Captain America* #39 and #40, that warm fuzzy feeling you got from knowing he was on the job won't last long.

In *Captain America* #39, Cap takes part in a S.H.I.E.L.D. raid on A.I.M. headquarters. During the course of this raid, occasioned because S.H.I.E.L.D. traced a shipment of the genetic biochemical material necessary for cloning the assassin Protocide to the A.I.M. base, both A.I.M. soldiers and A.I.M. defense systems shoot at Cap and the S.H.I.E.L.D. agents. During the course of the raid, the director of A.I.M., who admits to Cap and the agents that he *is* the director of


SHOCKED TO SEE THE DIRECTOR OF A.I.M. IN MANDROID ARMOR? YOU SHOULDN'T BE
WE PURCHASED THE PLANS FROM THE RED SKULL, WHO GOT THEM BY PILFERING YOUR PRECIOUS HELI-CARRIER'S DATA FILES!



This column's title comes from Charles Dickens' ***Oliver Twist****, in which Mr. Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at that time presumed that a man was responsible for the acts of his wife), responded: "If the law supposes that . . . the law is a ass — a idiot . . . The law is a bachelor." An ass is a donkey.*

The author of this column can be reached at P.O. Box 24314, Lyndhurst, Ohio 44124.

By **Bob Ingersoll**

A.I.M., attempts to escape in a Mandroid suit. While doing this the director of A.I.M. also admits that A.I.M. purchased the Mandroid suit plans from the Red Skull, who had, in turn, "pilfered" — his word, not mine — them from the S.H.I.E.L.D. helicarrier data files.

Cap jumps on the fleeing Director of A.I.M.'s Mandroid suit. The Director tries to kill Cap by generating a lethal electrical feedback through the armor. Cap stops both the attack and the Director by smashing the suit's battery pack with his shield. Cap then unmasks the self-confessed director of A.I.M. and learns he's one Chet Madden.

In *Captain America* #40, the defense counsel moves to dismiss the case, because "There is no evidence of my client committing any crime! The sole reason he's being prosecuted is because he was apprehended wearing the yellow suit of an organization that indulged in questionable practices long ago."

If I had been the judge, I would have said, "Say what?" Judges don't really say such things, but it would be fun to start a new tradition. "No crime? How about the fact that your client admitted to being the director of an organization which just shot at federal officers? How about the fact that your client admitted to buying Mandroid plans he knew were stolen, so received stolen property? How about the fact that your client attempted to kill Captain America with an illegal electrical feedback? How about them apples, counsel?" (Judges don't really say "them apples, either, but I really think they should loosen up. It would do wonders for their images.)

Unfortunately for justice, but fortunately for *Captain America* #40, which needed a plot, I wasn't the judge and the judge in the story said he was "inclined" to grant the defense motion, then adjourned until the next morning.

This gave Cap half a day to come up with conclusive evidence of Madden's guilt, apparently more conclusive than a confession. Cap did this by issuing a ***Spoiler Warning*** that he was about to reveal intimate details of how *Captain America* #40 was going to end and then proceeding to said end. Actually, he did it by staging a fake jail break from a S.H.I.E.L.D. prison where Billups, a former S.H.I.E.L.D. agent turned turncoat, was serving his sentence. In reality, it wasn't two A.I.M. agents who sprung Billups but Cap and Sharon Carter in A.I.M. suits. They tricked Billups into taking them to A.I.M.'s back-up headquarters, where Cap and Sharon stormed the facility — with appropriate back-up from Dum Dum Dugan and S.H.I.E.L.D. — and took computer files from the facility's communications room. The next day in court, Cap introduced a computer disk with hours of communications between Madden, as the self-confessed director of A.I.M., and his operatives, including Madden's own orders that their cloned assassin Protocide commit various murders on A.I.M.'s behalf.

And, happy ending time, the judge denies the defense motion to dismiss and orders the case proceed to trial.

If I had been the judge, I would have said, "Cap, *buhbie*, how'd you get this evidence? Staged a fake jail break and tricked a man into taking you to A.I.M. headquarters. That's all well and good, Sparky. But did you bother to get a search warrant, before you stormed the headquarters?

"No? Then how am I supposed to find this evidence admissible?

"Were there exigent circumstances which would mean you didn't need to get a warrant? No. Even though you were pursuing a fleeing felon into a secret facility, there weren't exigent circumstances. Cap, poopsie, you *can't* create an exigent circumstance by releasing the felon and then follow him into his hideout.

"Now, if you had bothered to have a judge on the line who would issue you a search warrant, once you learned where A.I.M.'s back-up headquarters were, that would have been one thing. But you didn't do that, did you?

"No, you just bulled into the headquarters with lots of federal agents accompanying you and *no* warrant and took whatever you needed.

"Look, Wings, you ever heard of the Fourth Amendment? Of 'illegal search and seizure?' Well, you are now. Your evidence is inadmissible and the motion to dismiss is granted.

"I mean, I know I shouldn't have been granting the motion to dismiss in the first place, but seeing as how writer Dan Jurgens made it so that I was granting it, I can't let your illegally seized evidence change my mind."

That's what I would have said, if I were the judge. So, having seen what happens, when Captain America throws his weight around, let's finish the song. The rest of you so join in. Come on, you know the tune.

"When Captain America throws his weight around.

Those crooks, and snooks he took won't face the Crown." ✦

Bob Ingersoll, Cleveland public defender and legal analyst for ***Comics Buyer's Guide*** *knows we're not really British. Defendants in our country are prosecuted and don't face the Crown. Cut me some slack, already. I needed a rhyme.*

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338 NM 12.00
338 VF/NM 9.00
339 NM- 10.00
339 NM- 10.00
340 NM 12.00
340 NM 12.00
340 NM- 12.00
341 NM 12.00
342 NM+ 14.00
342 VF/NM 9.00
343 NM 12.00
343 NM- 10.00
344 NM- 10.00
344 VF/NM 9.00
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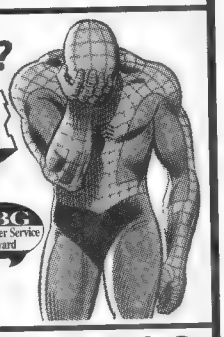

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						212 vf+ 8.5	$28.00
						213 vf 8.0	$25.00
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						216 vf 8.0	$20.00
						217 vf- 7.5	$25.00
						218 vf- 7.5	$25.00
						219 vf- 7.5	$25.00
						229 vf- 7.5	$35.00
						232 vf 8.0	$35.00
						Flash Annual	
						1 gd/vg 3.0	$49.00
						Flash Comics	
						58 vg- 3.5	$199.00
						92 vg/fn 5.0	$1,100.00
						Flash DC	
						100 Pg Spec 22 fn/vf 7.0	$78.00
						Forever People	
						2 fn/vfn 7.0	$29.00
						2 vfn 8.0	$40.00
						Fox & Crow	
						2 cgc vg/fn 5.0	$150.00
						Frankenstein	
						1 vfn 8.0	$50.00
						1 vf- 7.5	$40.00
						Freedom Fighters	
						1 vf/nm 9.0	$15.00
						Fury of Firestorm	
						61 vf+ 8.5	$39.00
						G-8 and his Battle Aces	
						1 fn/vf 7.0	$25.00
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						Gambit Mini-Series	
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THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

More than a million comics!

The Mile High II collection poses a financial dilemma.

Tales from the Database, Page 44

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Jan. 19-25, 2003
All met their reserve price.
Populations reported are as of Aug. 23

***Amazing Fantasy* #15**
in CGC 7.0 (F/VF)
1 of 16 copies in grade; there are 33 better, including 1 in 9.6
$6,200

***Avengers* Vol. 1 #4**
in CGC 9.4 (NM)
1 of 9 copies in grade; there are 4 better, all in 9.6
$4,900

***Tales of Suspense* #41**
in CGC 9.4 (NM)
1 of 2 copies in grade; there are none better
$4,550

***Amazing Spider-Man* Vol. 1 #16**
in CGC 9.4 (NM)
1 of 7 copies in grade; there are 2 better, including 1 in 9.8
$3,551

***Batman* #27**
in CGC 9.2 (NM-)
1 of 4 copies in grade; there is 1 better in 9.4
$2,750

***Amazing Spider-Man* Vol. 1 #1**
in CGC 5.5 (FN-)
1 of 31 copies in grade; there are 124 better, including 1 in 9.8
$2,650

***Amazing Spider-Man* Vol. 1 #8**
in CGC 9.4 (NM)
1 of 12 copies in grade; there are 8 better, including 1 in 9.8
$2,550

G.I. Joe invades Heritage

Original prototypes, early figures to be offered in July

The creator of G.I. Joe, Don Levine has sent his toys on a new mission. The designer has consigned the original prototype figure along with other early figures and G.I. Joe memorabilia to Heritage Comics Auctions.

The items were picked up by armored truck Jan. 30 in Providence, R.I., for transport to Heritage's headquarters in Dallas, Texas, where they will be photographed and cataloged for Heritage's July Signature Auction, scheduled for Comic-Con International: San Diego, July 17-20. Television crews from ABC, NBC, and CBS affiliates were on hand to cover the transfer.

Levine was vice president of research and development at Hassenfeld Brothers, Inc. (later renamed Hasbro Toys) in 1963 when he created G.I. Joe and the first of the action figure's many accessories. He said he based the figure on the already popular Barbie dolls and its many accessories that were sold separately.

"It was the old razor-and-the-razor-blade concept," he said, "Sell them the action figure — 'the razor' — and then sell them an awful lot of razor blades — the toy's accessories — along the way."

In addition to the action figure's original prototype and the first handmade figure with articulated limbs, Levine has consigned the original boxes for the Ace Fighter Pilot, Rocky Marine, and Skip Navy figures as well as the original hand-drawn boxes for Action Soldier, Action Sailor, and Action Marine.

Photo: Associated Press

G.I. Joe creator Don Levine shows several early action figures, including the scuba-diving Joe (held in his hand), which will be offered in Heritage's July Signature Auction.

"You never know what the next phone call will bring."
– John Petty

Heritage Comics Director of Auctions John Petty told ***CBG*** that the consignment came about through a totally unrelated call, "Mr. Levine's wife called me looking for values on a some *Tip Top Weeklies*, a series of dime novels from the early part of the century, that she had. Later in the call, she told me her husband was the creator of G.I. Joe and that he had his original prototypes and early figures and that he was interested in selling them.

"I went to Providence, saw the memorabilia and discussed how Heritage could help them sell the items and we came to an agreement.

"You never know what the next phone call will bring."

Early estimates have placed the original prototype at $600,000 and Petty described the item as, "A unique piece of American cultural history. The sale also will have the original G.I. Joe Navy figure and the first G.I. Joe scuba suit that Mr. Levine created from a piece of inner tube tire."

Each of these latter figures have pre-auction estimates of $25,000 each.

The handmade articulated figure has a pre-auction estimate of $75,000, while the three original boxes are estimated at $25,000 each with the hand-drawn boxes estimated slightly higher at $35,000 each.

Heritage President Greg Rohan said, "G.I. Joe was an instant success and it became *the* toy for a generation of boys worldwide.

"The opportunity to now sell these original mockups and artwork has rekindled all kinds of fond childhood memories for me." ✦

eBay offers photography resource center

Sellers can improve photo quality with help of online expert

Sellers who use eBay can now access a photography resource center to help increase the quality of their pictures. One of the main services offered is that sellers can email eBay photography expert Rick Sammon with specific questions at *ricksammon@aol.com*.

Sammon will also provide an online column offering guidance in selecting products for taking professional quality pictures, and tips and recommendations on lighting backgrounds and , and overall presentation.

Some of the tips that Sammon has already offered include:

1. Take time to set up a pleasing composition.
2. Filling the frame with the item.
3. Add contrast if details become lost.
4. If there is too much glare try shooting the item outside in the shade on an overcast day.
5. Select a plain simple background.

In addition, Sammon has offered tips on using digital cameras and preparing the image electronically.

The eBay photo expert's column can be found on eBay's Photography Resource Center at *www.ebay.com/photoexpert*. The article featuring the complete list of Sammon's tips can be found at *www.ebay.com/photoexpert/November.html*. ✦

INSIDE THIS SECTION

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CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The Standard Catalog of Comic Books*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+2456%** (or **25.56** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **42** (**67%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+1150%** (or **12.5** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **949** (**58%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+593%** (or **6.93** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **1,996** (**60%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+370%** (or **4.7** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **2,323** (**63%** of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+150%** (or **2.5** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **1,429** (**62%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+60%** (or **1.6** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **1,225** (**62%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +9%** (or **1.9** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **901** (**65%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -20%** (or **0.8** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **759** (**60%** of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -41%** (or **0.59** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **576** (**61%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -54%** (or **0.46** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **521** (**61%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -69%** (or **0.31** times the NM guide price) **in the quarter beginning Oct. 1**
*Sample: **247** (**62%** of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

EYE ON eBay

Jan. 19-25, 2003
CGC auctions
by **Darryl Buchanan**

Two copies of *Amazing Fantasy* #15 head up the list of highest bids this week. Highest bid of $6,300 went to a copy of *Amazing Fantasy* #15 in 7.5 (VF-) condition.

GOLDEN AGE: A rare copy of *Batman* #1 in restored 7.0 (FN/VF) condition brought a high bid of $5,400.01. This wasn't a bad price considering that a restored copy in slightly higher 7.5 condition brought $100 less about three months back. *Batman* #1 is hard to find in unrestored condition. Of the 20 auctions for *Batman* #1 in the last nine months, 13 have been restored copies while only seven have been unrestored. Most of the unrestored copies have been low grade (3.5 or less). The two higher-grade exceptions brought excellent prices — an 8.0 (VF) going for $50,000 and a 7.5 going for $39,000.

SILVER AGE: This week brought out an exceptional number of high grade '60s (and later) key issues. Aside from the two *Amazing Fantasy* #15s mentioned above there were the following auctions and high bids: *Avengers* #4 in 9.4 (NM) $4,900, *Daredevil* #1 in 9.0 (VF/NM) $3,150, *Fantastic Four* #48 in 9.6 (NM+) $1,904, *Fantastic Four* #48 in 9.4 (NM) $1,725, *Sub-Mariner* #1 in 9.8 (NM/MT) $1,556, *Silver Surfer* #1 in 9.4 (NM) $1,036, *Silver Surfer* #1 in 9.4 (NM) $899, *Daredevil* #168 in 9.6 (NM+) $700, *Marvel Team-Up* #1 in 9.4 (NM) $699, *Nick Fury, Agent of S.H.I.E.L.D.* #1 in 9.8 (NM/MT) $680, *Iron Man* #1 in 9.4 (NM) $637, *House of Secrets* #92 in 9.0 (VF/NM) $635, *Captain America* #100 in 9.4 (NM) $610, *Man-Thing* #1 in 9.8 (NM/MT) $600, *Tomb of Dracula* #1 in 9.4 (NM) $549, *Amazing Spider-Man* #122 in 9.4 (NM) $495, *Iron Man* #1 in 9.4 (NM) $495, *Swamp Thing* #1 in 9.6 (NM+) $485, and *Iron Man and Sub-Mariner* #1 in 9.6 (NM+) $450.

Individually these issues are not all that rare or hard to find. But it is unusual to have so many high-grade copies available in a single week.

IN DEPTH: Total bidding on CGC auctions this week was $355,754 compared to $259,726 last week and $235,800 two weeks ago. Volume also rose with 2,326 auctions recorded receiving bids versus 1,929 auctions last week and 1,503 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com*.

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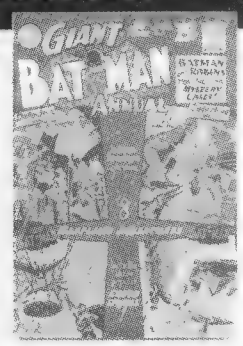

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A March revelation

A back-issue find to boggle the mind

By **Chuck Rozanski**

This week's column is installment #2 of the story of my 1985 purchase of the Mile High II Collection.

After I sold the Mile High Comics retail stores for a handful of dubious promissory notes during 1983 and 1984, I found myself with excellent bank credit and a far lower need for infusions of working capital as a result of no longer having to cover the losses some of my stores had been generating. This was an excellent development, as by early 1985, the majority of the books I had remaining from the original Mile High/Edgar Church deal were issues I wanted to keep in my personal collection. This put me into a real quandary, however, as I had invested the majority of the proceeds from my sales of all the other Mile High/Edgar Church books into constructing a very efficient mechanism for selling comics by mail, but I then didn't have enough modern and Silver Age comics on hand to meet the demand that my mail-order business was generating. Sending back nearly 50% of the sales we were achieving from our 1984/1985 ads in Marvel comics was frustrating.

It was within this context that I was startled by a phone call that I received from New York. Our receptionist buzzed me one day in early March 1985, with the strange message that there was a man on the phone who wanted to sell me two million comics. If I received this same message today, it would be no big deal, as there are several bulk comics dealers who today might be able to claim that they have two million books in stock.

In early 1985, Chuck Rozanski was offered a warehouse full of comics that would outstrip the original Mile High collection (a portion of which is shown here) by several orders of magnitude.

"This was exactly the type of feedstock I desperately needed in order to capitalize upon the huge investment I had made in constructing the Mile High Comics mail order system."

In 1985, however, that was a quantity equal to our entire inventory, which was probably the largest in the country. In addition, today's bulk brokers would have in stock mostly from 1992-1994, which are practically impossible to sell. In 1985, with the direct market still in its infancy, there were almost no unsaleable back issues. If this guy really did have two million back-issue comics, it was imperative that I figure out some way to buy them.

As it turned out, I already vaguely knew the seller. I had met him, and his father, at an American Bookseller's Association (ABA) convention a few years prior to his call. His family sold remaindered books as their primary business, and I had purchased 500 boxed sets of the old Simon & Schuster *Origins of Marvel Comics* and *Son of Origins of Marvel Comics* from them at that convention. After he introduced himself, he began by explaining that his father had been "investing" in back-issue comics since the late 1950s, and he now had a warehouse filled with approximately two million issues in it that he needed to dispose of immediately. He estimated that at least 400,000 of his father's comics had a cover price of 12¢ or less. The remainder were at least five years old, as his father had stopped purchasing comics in 1979. He then went on to tell me that the majority of the books were in "Mint" condition, as his father purchased all the books new, and just stashed them away.

By the time the seller finished telling me about what his father had, I was in a state of shock. If what he was claiming was in any way true, this collection was worth an absolute fortune! Going by even the most conservative possible estimate of $2 per issue, this was a deal with a retail potential of at least $4,000,000! Most important to me, however, was the fact that this was exactly the type of feedstock I desperately needed in order to capitalize upon the huge investment I had made in constructing the Mile High Comics mail order system. I simply could not have asked for a better potential deal to fall from the sky at that moment in my professional career.

One trick to business (and playing poker ...) is to never give away your hand. Despite my overwhelming excitement, I casually asked the seller what he needed for his books. I could only gasp in dismay when he said he wanted $500,000. While that was not an unreasonable price to pay for such a potentially great deal, it was far beyond my means at that time. Calculating what I could borrow against all my store promissory notes, I figured that I had about $150,000 in potential available bank credit. Even that had to be discounted somewhat, however, because a deal of that magnitude would require at least $20,000 in shipping and handling costs.

How in the world was I ever going to get my hands on these comics that I so desperately needed?

To be continued ...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold by Mile High, from Jan. 17-23, 2003:

1. *Four Color* #1009 (Rifleman) in VG	$110.85
2. *Daredevil* Vol. 1 #2 in GD	$84.00
3. *World's Finest Comics* #173 in NM	$84.00
4. *X-Men* Vol. 1 #24 in FN	$79.20
5. *X-Men* Vol. 1 #30 in FN	$79.20
6. *X-Men* Vol. 1 #5 in GD	$69.10
7. *Captain America* #100 in GD	$67.20
8. *Amazing Spider-Man* Vol. 1 #53 in FN	$67.20
9. *Tales of Suspense* #43 in GD	$67.20
10. *Brave and the Bold* #60 in FN	$67.20

Top Modern comics sold by Mile High, from Jan. 17-23, 2003:

1. *X-Men* Vol. 1 #94 (signed) in NM	$864.00
2. *Amazing Spider-Man* Vol. 1 #300 in NM	$84.00
3. *Tower of Shadows* #1 in NM	$70.00
4. *Marvel Coll. Classics: Avengers* #1 in NM	$60.00
5. *Miracleman* #24 in VF	$56.00
6. *Ultimate Spider-Man* #2 (cover B) in NM	$50.00
7. *Herobear and the Kid* #1 in NM	$42.00
8. *Darkness* #1 (black signed) in NM	$39.20
9. *Marvel Premiere* #1 in NM	$38.40
10. *Uncanny X-Men* #266 in NM	$36.00

Top-selling comics by Mile High, from Jan. 17-23, 2003:

1. *Ultimate X-Men* #23
2. *Ultimate X-Men* #22
3. *Smallville the Comic* #1
4. *Peter Parker: Spider-Man* #48
5. *Ultimate X-Men* #24
6. *Batman* #610
7. *Ultimates* #7
8. *Peter Parker: Spider-Man* #49
9. *Uncanny X-Men* #413
10. *Uncanny X-Men* #416

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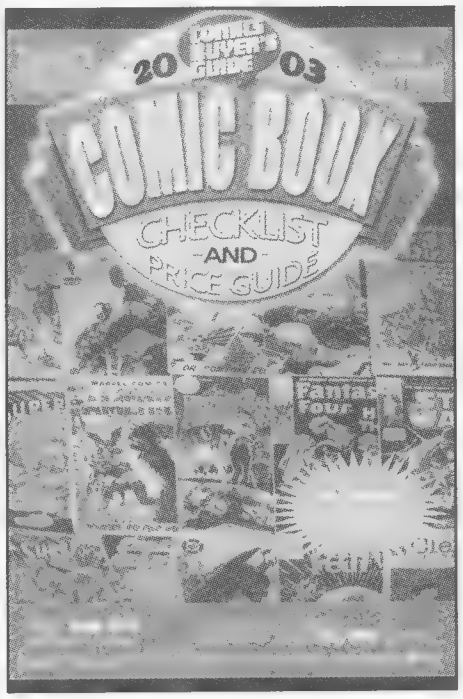

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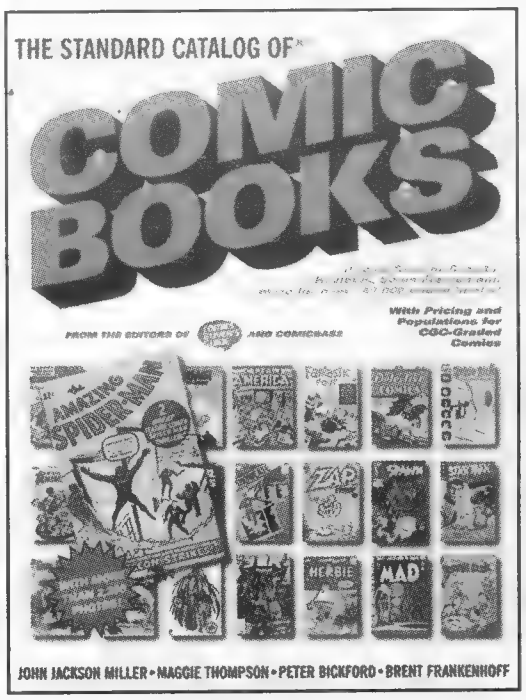
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CALIFORNIA

Mar 15-16 CA, Sacramento. Sports Card & Collectibles Show, Sunrise Mall. Sunrise Blvd & Greenback Ln. betw. Hwys. 50 & 80, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 85-8', F: $140., $125. ea. for 3 or more, A: free. CA Sports Card Shows, PH: 530-241-4063, FAX: 530-241-6324.

Mar 16 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Mar 22-23 CA, Daly City. Sports Card & Collectibles Show, Serramonte Center. Serramonte Blvd. Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $150. for 1 or 2, $135. ea. for 3 or more. CA Sports Card Shows, PO Box 992296, Redding, CA 96099. PH: 530-241-4063.

Mar 23 CA, Bakersfield. Comic Book Convention, Doubletree Inn. 3100 Camino del Rio Ct., SH: 10am-5pm, T: 50, F: $50., A: $3., under 13 free. Scott M. Hudlow, 6312 Castlepoint St., Bakersfield, CA 93313. PH: 661-834-9183.

CONNECTICUT

Feb 14-16 CT, Enfield. Collectorfest, Westfield Shoppingtown. I-91 exit 48, T: 60, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Feb 21-23 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Feb 28-Mar 2 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Mar 7-9 CT, Enfield. Collectorfest, Westfield Shoppingtown. I-91 exit 48, T: 60, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Mar 14-16 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

DELAWARE

Feb 23 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. SH: 10:30am-3:30pm, T: 50-8', F: $35. for 1, $60. for 2, A: $2., 12 & under free. Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

Mar 23 DE, New Castle. NUR CON, NUR Temple Hall. Rt. 40 & 13 Split, SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $25. ea. add'l., A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Mar 8-9 FL, Fort Lauderdale. South FL Weekend Spring Con, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-419-9496 or 224-1162.

ILLINOIS

Feb 16 IL, Peoria. Comic Book Convention, Best Western Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 23 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 8 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 8-9 IL, Chicago-Rosemont. ComicFest, Ramada Plaza Hotel O'Hare. 6600 N. Mannheim Rd., SH: Sat. 11am-6pm, sun. 11am-5pm, A: $10. daily, $15. 2-day pass, ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Mar 9 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Mar 23 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 23 IL, Bolingbrook. SW Suburban Comic Book Convention, Holiday Inn. 205 Remington Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 6 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 12 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Feb 23 IN, Indianapolis. Comic Book & Collectibles Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 70-6', F: $70. for 1, $140. for 3, A: $3. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173.

Mar 22-23 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

Apr 12 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 45-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

KANSAS

Mar 29-30 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, Planet Promotions, Chris Jackson, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

MAINE

Mar 30 ME, Portland. Comic Book & Toy Spectacular, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 60, A: $3., under 12 free. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MARYLAND

Mar 2 MD, Gaithersburg. Comic Book, Non-Sports Card & Collectibles Show, Holiday Inn. I-495 to I-270 N. exit 11, Rt. 124 E. to Rt. 355, SH: 10am-4pm, T: 40-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

MASSACHUSETTS

Feb 16 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Feb 23 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

Mar 23 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Feb 12 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 19 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 23 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 26 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 5 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 12 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 14-16 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Mar 15 MI, Livonia. Encore Con, Elks #2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Mar 19 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 26 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 2 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 11-13 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

MISSOURI

Feb 15 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Mar 15-16 MO, Kansas City. ComiCon 20th Anniversary Convention, KCI Expo Ctr. 11730 Ambassador Dr., F: $150.-$200., A: $6., under 7 free. PH: 816-220-3308 or 785-842-8064.

Mar 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEW HAMPSHIRE

Mar 23 NH, Portsmouth. Seacoast Comic Book & Sports Card Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Feb 16 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Feb 21-23 NJ, Rockaway. Triple Play Comic Book, Sports Card,

(continues on Page 50)

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Feb 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 26, Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Mar 7-9 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Mar 8-9 NJ, Newark. Super Megashow & Festival, Airport Sheraton Hotel. 128 Frontage Rd. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.

Mar 9 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

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Mar 23 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 4-6 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sports Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Apr 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

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Feb 16 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Mar 1 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

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Mar 16 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 4-5 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Apr 5 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Apr 6 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

NORTH CAROLINA

Feb 22 NC, Statesville. Comic Book, Sports Card & Collectibles Show, Signal Hill Mall. I-77 exit 50, SH: 10am-9pm, T: 60, F: $40., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 8 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Mar 15-16 NC, Concord. Comic Book, Sports Card, Records, Toys, Coins & More Show, Carolina Mall. I-85 exit 158, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $50., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 21-23 NC, Monroe. Comic Book, Sports Card, Records, Toys, Coins & More Show, Mall. Hwy. 74, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $60., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 28-30 NC, Hickory. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Valley Hills Mall. I-40 exit 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 80, F: $50.-$75., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

OHIO

Mar 2 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $60., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 9 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OKLAHOMA

Apr 5-6 OK, Oklahoma City. Bing Hampton Comic Book & Sports Card Show, State Fairgrounds-Kitchens of America Bldg. SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 88-8', F: $100. for 1, $180. for 2. $250. for 3, $320. for 4, A: $3., $2. with coupon. April Sherry, 5601 NW 72nd St. #124, Oklahoma City, OK 73132. PH: 405-722-8001 or 682-5711.

OREGON

Feb 23 OR, Portland. Comic Book Show #61, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 100 Winning Way, SH: 10am-6pm, T: 165, F: $85, A: $6. Second Genesis Ltd., 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

PENNSYLVANIA

Feb 23 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. I-376 E. at Old Haymaker Rd. (Rt. 48), PA Tpke. at exit 6, t. 22 & Rt. 48, SH: 10am-3pm, T: 40-8', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 8 PA, Allentown. Adventure Con 2003, Merchant Square Mall. 1901 S. 12th St., I-78 exit 57 (Lehigh St.), SH: 10am-5pm, T: 130-8', F: $45., A: $3., under 10 free. Tigerlou Prod., Angelo, PO Box 596, Lebanon, NJ 08833. PH: 908-638-6608.

Apr 5 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

SOUTH CAROLINA

Mar 1 SC, Columbia. 5th Annual Comic Book, Toy, Doll & Coll. Show, Jamil Temple. St. Andrews Rd. at I-26, SH: 10am-4pm. Mark, PH: 803-358-0444 eves.

TENNESSEE

Feb 23 TN, Knoxville. Comic Con, Holiday Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 40-6', A: $2. SSR77 Promo., Steve, PH: 865-454-5532.

Mar 7-9 TN, Morristown. Comic Book, Sports Card, Toy & NASCAR Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 50-8', F: $95., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

Apr 12 TN, Martin. Comic Book, Sports Cards & Coins Show, Vincent Implements-John Deere Bldg. Hwy. 45 E., T: 20, F: $25. Charlie Glover, 509 Olney St., Martin, TN 38237. PH: 731-587-4094.

TEXAS

Mar 1-2 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Mar 9 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

Mar 20-23 TX, College Station. AggieCon 34, Texas A&M Univ.-Memorial Student Ctr. F: $75. PH: 979-845-1515.

Apr 5 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Apr 6 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Mar 28-30 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 4-6 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 6 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

WASHINGTON

Mar 23 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 90-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WISCONSIN

Apr 6 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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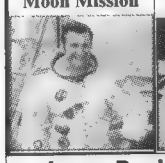

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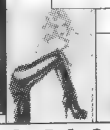

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Work-for-hire writers, pencillers, inkers, letterers, designers, colorists, painters wanted for various publishing projects. Small and larger projects available for the right talent.
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FREE BOOK 'Fast Income for Artist'. Send $1.50 P&H to: Pencil Rider, POB 242, Venice, IL 62090.

DAREDEVIL FANZINE, Thwip! #82, Adam Hughes cover, Bendis interview, many reviews, comics, more, $3 postpaid. Ivan Martin, 4054 70th, Urbandale, IA 50322. E-mail: spideyivan@aol.com

GEORGE PEREZ newsletter, 100 pages, #3, color cover, autographed by George, six left, $10. Tony Lorenz, 8906 Railford Ct, Tampa, FL 33615, E-mail: tlorenz101@aol.com

SPECIAL OFFER! The Indestructible Man and The Risen And The Dead signed sets! $15 with free catalog and shipping. Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

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4051 SMALL PRESS WANTED

WANTED EMPLOYMENT! 20 year veteran artist looking for assignments. Pencils, inks, letters, colors. SASE for samples. Write: Artist, POB 229, Is. Hts., NJ 08732.

IRON TRANTULA #4! A thinking man's spider! 24 b/w pages, color cover, signed by artist! $3. postpaid. Feduniewicz, Box 1016, Island Hts, NJ 08732.

WANTED: ALAN Moore short story comics, including: 'It's Dark In London', 'Hungry is the Heart', 'Raw Magazine #3', 'Bowing Machine' story, Slow Death Comics: 'Cold Snap'. Reply to Checker BPG at E-mail: checkercom@aol.com

4120 CLASSIC, FOR SALE

CLASSIC ORIGINALS! 1-107 G to FN condition, (104 issues), 7 are early reprints. Guide $3,206, only $1,890. Or can break up. 607-648-4025. Http://www.comicbook-warehouse.com

CLASSIC #10 HRN51 VG/F $9. #34 1st G/VG $30. $5 postage. SASE for list including original art. Tom Hegeman, 35 Church, Oneonta, NY 13820.

4122 COMIC COLLECTIONS FOR SALE

OLDER COLLECTION of 534 comics, first $2,500 takes all. 276-694-5279, South Western Virginia.

AMAZING SPIDER-MAN Vol 1 #1 in CGC 3.5 VG- $2,000, free postage & insurance, eBay name Abarax, e-mail for scan. Mike 773-743-7622. zookeeper615@hotmail.com

10¢ COMICS 100 DC, Marvel others, $10 plus $6 postage in USA, Nice condition. Bob Ranken, 25012 Wiley Canyon, Newhall, CA 91321.

10¢ COMICS 100 Asst. DC, Marvel, others last 20 years, nice cond. $10 plus $6, Postage in USA. Bob Ranken, 25012 Wiley, Newhall, CA 91321.

MONSTER LIST #4 (2003) available now! Comics, monster mags, rare fanzines, paperbacks, more! Send SASE (two stamps) to : KF-ML4, Box 1016, Island Hts, NJ 08732.

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NEW YORK City Comic Book Museum seeks donated comic book collections for educational programs and redistribution to charitable organizations. E-mail: nyccbm@hotmail.com, www.nyccbm.org

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4130 DC, FOR SALE

ADVENTURE 267, 2nd Legion VF/NM $500. Action 259 $100. VF/NM Worlds Finest 106 $100. VF/NM. Theo Coyne, 887 Montgomery St, Jersey City, NJ 07306.

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ACTION 398, 399; Superboy 159, 161, 163, 164, 173; World's Finest 203; $15 ea. Superman 243, 250; World's Finest 205; $18 ea. Postpaid. 757-494-7031.

BATMAN #608 1st printing, mint scarce, only $5. Fables #1 hot comic only $9. #2 $7. Postage $2.50. Serge Fidlon, 6245 Wynne Ave, Tarzana, CA 91335.

FLASH #1 VF $8; JL #3 (Limited Edition) VF/NM $37; Detectice #439 (100-pg) VF $30. P/I $4. John Pierce, 846 Hurlock, Galloway, OH 43119-8759, E-mail: jgpierce65@hotmail.com

JL #1-4, 7-8, 14, 17, 19-21, 23, Ann #1-2, JLE #9, all fine, $3 ea. All $40. P/I $4. John Pierce, 846 Hurlock, Galloway, OH 43114-8759, E-mail: jgpierce65@hotmail.com

DETECTIVE #350 G+ $7. #428, 434, 452, 454-457, 479-480 fine $3 ea. #439, 442, fine $12 ea. #500 $5. P/I $4. John, 846 Hurlock, Galloway, OH 43119-8759, E-mail: jgpierce69@hotmail.com

ATTN SOPERMAN collectors: Americare Nursing Center brochure, late 1980's, has color photos of Kirk Alyn $4 ppd. John Pierce, 846 Hurlock, Galloway, OH 43119-8759, E-mail: jgpierce65@hotmail.com

HOURMAN #1-25, $25. Martian Manhunter #0-36, $40. Mike 650-321-6314 or E-mail: mike@ragnarokcapital.com

TEEN TITANS 1 VG $125, 5 VG $10, 12 VG $6, 13 VG $6, 15 VG $6, 17 VG/F $8. Jim Forte 800-594-3837. E-mail: jimforte@grt.com

SUPERMAN #134 G/VG $35; Adventure Comics #234 F-G $20. Postpaid. Satisfaction guaranteed. Copacetic Comics Co., 1505 Asbury, Pittsburgh, PA 15217, toll-free 877-333-0239. All major credit cards accepted.

4131 DC, WANTED

WANTED POOR, fair or coverless copies of Action 35, Young Men 24 & Sub-Mariner #12 (timely) some pages missing ok. Mike 773-743-7622. zookeeper615@hotmail.com

WONDER WOMAN Vol I #328, Vol II #151; Teen Titans; Super Friends; She Hulk; custom artwork. MJR, 5421 East Harmon Ave P-02, Las Vegas, NV 89122.

SUPERBOY 178, & Superman 263. Daniel 916-444-3414 or e-mail: dmcprop@hotmail.com

4140 DELL/GOLD KEY/WHITMAN FOR SALE

BONANZA #13 Gold Key April 1965 VGF $9. Ray Olivieri, 33 Highland Ave, West Seneca NY 14224-2826. Good cover. 716-675-8469.

AVENGERS (STEED/PEEL) #1, fine $60. P/I $4. Trade for Avengers videos. Also for Cliffhangers, Westerns, Superman Archives 3-9. John Pierce, 846 Hurlock, Galloway, OH 43119-8759, E-mail: jgpierce65@hotmail.com

MISTER ED #1 F $25; #2 VG $10; postpaid. Satisfaction guaranteed. Copacetic Comics Co, 1505 Asbury, Pittsburgh, PA 15217 or toll-free 877-333-0239. All major credit cards accepted.

4141 DELL/GOLD KEY/WHITMAN WANTED

COLLECTOR BUYING Little LuLu and Tubby comics. Both High grade and cheap, low grade reading copies. Call Mark 415-667-5464 or e-mail: leeboy2@aol.com

WANTED: MAD Mosnter Party (Dell) comic. Also, all Bugaloos comics. Will pay top dollar. Dana 206-285-5191. Leave message, Pacific time. Thanks.

4180 FOREIGN, FOR SALE

ADULTS ONLY Mexican Fumetti Casos Reales #800 VG $1; 691, 693, 694, NM $3 ea, P&H $5. Hector Rambla, 712W 176 St 5E, New York, NY 10033.

4200 HUMOR/FUNNY ANIMALS FOR SALE

NELLIE THE Nurse #27 VG $18 ppd. Gil O'Gara, PO Box 36172, Des Moines, IA 50315, 515-287-0404.

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AMAZING SPIDER-MAN #14, 1st Green Goblin, CGC 7.0, FN/VF, $900. #39 CGC 5.0, VG/F, $85. Postpaid. Allen Ellis, 468 Timberidge, Edgwood, KY 41017-3329, E-mail: allenellis529@hotmail.com, 859-572-5527.

DAREDEVIL FANZINE, Thwip! #82, Adam Hughes cover, Bendis interview, comics, reviews, news, much more, $3 postpaid. Ivan Martin, 4054 70th, Urbandale, IA 50322. E-mail: spideyivan@aol.com

DAREDEVIL #1-4 F-VF, I have been the only owner since 1964, asking $3,000. 608-372-4136.

FAMOUS COVERS action figures sale unopened NM: Hulk $30; Black Widow $25; Thor $20; Spider-Girl $20; Dr Doom $25; prices include shipping. 909-447-4181. E-mail: cctami@msn.com

WOLVERINE MINI-BUST for sale. Sold out! Hulk 181 version. Only 7,000 made. FN box Mint never opened. $55 includes shipping cost. 909-447-4181. E-mail: cctami@msn.com

44 DIFFERENT Conan comics Good-NM, $25-100; 22 books are NM $44. Postpaid. Louis Lessley, PO Box 223, Wauchula, FL 33873. 863-773-5653.

FF 48 VG $150 clean, flat, nice copy. No Marvel chipping. Plenty cover color. Nothing missing. Sunny Rissman, POB 69, Lansing, IL 60438.

"WEREWOLF BY Night" #32- First Moon Knight (FR/GD) $6, #37 Looks VF, 1/2" Water Stain #8, giant size #3, #5 (both FN) @ $5. Markin, mrcomix25@aol.com

100 DIFFERENT Marvel 1980's, 1990's, mostly super hero $20, postpaid. $10 per additional 100. Eloy Barrios, 6125 Temple City Blvd, Temple City, CA 91780. 626-286-8638.

SHANNA SHE-DEVIL 1 FN+, 2 FN+, 4 VG+, 5 FN+, $25 postpaid. Lots more bronze! Marc Newman, 1785 Spruce St, #5, Berkeley, CA 94709, E-mail: marc4lit@aol.com

DAREDEVIL #168 first Electra. CGC ed 9.4 (NM) with white pages. Selling for $250. Craig 412-422-8215.

4211 MARVEL/TIMELY, WANTED

LOOKING FOR a copy of Daredevil 1 Marvel in good to VG, please write, K Salvio, 427 Weaver St, Greensburg, PA 15601. k534vh@aol.com

LOVE ROMANCES #97, 98, 101 and 104 wanted. (Marvel 1963) Write: Steve Vano, 528 St Clair Ave W, Toronto, Canada, M6C 1A2. E-mail: vanostv@cs.com

WANTED: HULK #8, 34, Magneto #0 Gold Logo, Akira #31, 33, 37, 38. Rick Waugh, 4001 W 242nd ST #A-4, Torrance, CA 90505, 310-373-3831, E-mail: rickcomics@aol.com

4220 SCIENCE FICTION/HORROR FOR SALE

ADVENTURES INTO The Unknown 15 VG+ $45. 16 VG/VG+ $45. 23 G $15. 25 G $15. 33 VG $27. 43 VG+ $30. $4.50 postage please. 973-248-8449.

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3 TABOO graphic novels, each over 100 pages, $14.95. Cover for $10 psotpaid US. $15 postpaid international. #8, 9 and Especial. E-mail: classictv1@aol.com, 619-865-9520.

4221 SCIENCE FICTION/HORROR WANTED

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WANTED: BLACK Cat Mystery 39, 42, 43, 45, 48, 49, 50. Call with prices. Allen 252-633-9533. Call any time leave message!

WANTED: BLUE Bolt Weird 111-119 VG or better. call with prices. Allen 252-633-9533. Call any time, leave a message!

WANTED: GHOSTLY Weird Tales 120, 121, 122, 123, 124, VG or better. Call with prices. Allen 252-633-9533-. Call any time, leave a message!

WANTED: TOMB of Terror 15, 16, VG or better. Call with prices. Allen 252-633-9533. Call any time, leave a message!

4250 INDEPENDENTS, FOR SALE

LAST KISS #4 ships in April! John Lusting, Ernie Colon, Dick Girodano, Anne Timmons! Order thru Diamond in Feb. Published by Shanda Fantasy Arts. http://www.lastkisscomics.com.

LIBERTY MEADOWS (Insight Studios), 1 thru 26, wedding album, Image 26, 27, 29 comics, all NM, Wizard, $162.50, 50% off $80. 815-758-8310.

100 ASSORTED Image comics $35. 100 assorted Valiant comics $35. 100 assorted Epic comics $35. All ppd. Todd Franks, 5284 SR 50, Webster, FL 33597.

SPECIAL OFFER! The Indestructible Man and The Risen And The Dead signed sets, $15 with free catalog and shipping. Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

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4251 INDEPENDENTS, WANTED

ANYONE HAVE religious comics to trade? Bible stories and any from Archie publishers. Please contact: Jim Nelson, 75B Mapletree Ave, Stamford, CT 06906. E-mail: nelson9428@msn.com

4260 WESTERNS, FOR SALE

TOMAHAWK 1 VG- $200. Kid Colt 15, 17, 18, VG+ $40 each. Elwood Collier, 404 Peach Circle, Smyrna, DE 19977, 302-659-5146.

ROD CAMERON Western #11 G-VG 1/2 inch tear $10. George Geis, 430 Toura Dr, Pittsburgh, PA 15236. 412-655-4409.

GENE AUTRY Fawcett 1-12, Dell 1-121 & Champion 3-16 in binders, best offer of rare collection in N/Mint condition. E-mail: mrwcomics@aol.com

4261 WESTERNS, WANTED

WE BUY! No Bull! Looking for all Westerns from 1930's to 1960's. Give us a call when you want to sell your Western collection. 443-831-2761.

RED RYDER 1-106, 142-151, 123, 124, G-F, other Westerns needed. Billy Giles, POB 271, Keithville, LA 71047, 318-925-6654.

4300 GOLDEN AGE, FOR SALE

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CGC BOOKS: Worlds Best #1 restored G/VG 3.0 slight $2,000. Batman #13 VF 7.5 $1,850. Worlds Finest #2 VG 4.0 $850. Others available. John 914-806-2388.

CGC BOOKS: Batman #13 VF 7.5 $1,850. Worlds Finest #17 FN/VF 7.0 $625. WF#10 VF 7.5 $900. WF#14 VF 8.0 $850. WF#17 VG 4.0 $275. John 914-806-2388.

CGC BOOKS: Worlds Finest #2 VG 4.0 $850. Worlds Finest #17 VG 4.0 $275. Worlds Finest VF 8.0 $850. Worlds Finest #10 VF 7.5 $900. John 914-806-2388.

SENSATION COMICS 32 F $160. Mark Drummond, 1302 North 49th St, Apt 10, Omaha, NE 68132, 402-553-5804 after 7pm.

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BUYING ALL! Comics from 1930's to 1978. No bull, we buy and pay cash. Looking to buy collections or mini piles now. 443-831-2761.

BOY COMMANDOS VF-/VF 2, 3, 6, 14, 19, 21, 24. Call Larry 203-496-4844.

BUYING POOR, fair or coverless Action #35, Young Men #24 & Subby #12 (Timely), some pages missing ok. Mike 773-743-7622. zookeeper615@hotmail.com

WILL TRADE Golden Age for Red Ryders that I need. G-F, also Crackerjack Funnies 9. William Giles, POB 271, Keithville, LA 71047, 318-925-6654.

4310 SILVER AGE, FOR SALE

FANTASTIC FOUR Annual #1 VF 8.0 $225. Tales to Astonish #35 CGC 5.0 F- $250. Ghost Rider (1967) CGC 8.0 VF $60. Some other old Marvels. E-mail: kadesh53@yahoo.com

SPECIAL ARTIST comics: 1960-1997; 4000: Wood, Williamson, Wrightson, Corben, Frazetta, Toth, Heath; four 37¢ stamps for sales list. McDaniel, 899 Mizell, Boaz, AL 35956.

SUPERMANS PAL Jimmy Olsen, #47 VG $15. #65 Ffair $3. #70 VF $19. Postage $2.50. Robert Leszczak, 652 Myrtle St, Elizabeth, NJ 07202. (908)353-5049. Fax (908)352-7723.

STEVE CANYON One-Shot #1033 (9/59) fair $4. Capt Action #3 VG $17. WF #213 fine $6. P/I $4. John Pierce, 846 Hurlock, Galloway, OH 43119-8759. jgpierce65@hotmail.com

BATMAN #171 VG- $100. #174 VG- $18. Detective #274 fair $10. JLA 3#, sub. crease, VG+ $90. John Pierce, 846 Hurlock, Galloway, OH 43119-8759, E-mail: jgpierce65@hotmail.com

4311 SILVER AGE, WANTED

ACTION #247 wanted! I want this book in any grade and am willing to pay 100% guide to get it! 972-932-4012. E-mail: agentrichard@aolcom

DAREDEVIL #1 (1964), any condition. 'Nuff said. Bill Davis, PO Box 9739, #1242, Portland, ME 04104-5039.

WANTED: ACG Romance, need most Confessions of Lovelorn and My Romatic Adventures from #50 up in G-VG. Steve Kane, POB 86, New Braintree, MA 01531.

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LONE WOLF and Cub (first) 1-45, $125. Maus II (1st Edition), $20. Rose 1-3, $10. Don Walsh, 323 Buchanan St, Alexandria, VA 22314-2105, 703-548-5742.

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SILVER AND bronze liquidation sale. Prices chopped below 1/2 Overstreet. Superman #196 VF $18, many others. Bruce Berges, 513 Eucalyptus #8, Inglewood, CA 90301. 310-672-1178.

1950'S-MODERN. I'M still using Overstreet Price Guide #31 and offering volume discounts. Send LSASE. Stine, 7855 Heather Lane, Vacaville, CA 95688. tsfunnybooks@901.com

'57 UP: Marvel, Elder, D.C. Mad, Dennis, Eisner, Archie, Harvey, Ward, Charlton, Davis, G.K. Adams. X-titles, more. Cheap. Steve's, 420 Fourth Avenue, Bethlehem, PA 18018.

35 COMICS only $7 ppd! All different, nice condition, DC, Marvel, others. Money orders only. Mike Adams, 1212 Varsity Blvd #313, DeKalb, IL 60115.

4321 GENERAL COMICS, WANTED

PAYING $35 for NM copy of Miracleman #15, $15 for #23, 24. $35 for NM Iron Man #55 and Jimmy Olsen #134. Mike 773-743-7622. zookeeper615@hotmail.com

CGC Books: Collector seeks copies of Hulk 181, X-Men 94, and Giant Size X-Men #1 CGC 9.4 or better. John 914-806-2388.

WONDER WOMAN Vol #1 328, Vol II #151; Teen Titans Super Friends custom art work, She Hulk, Spider-Woman. MJR, 5421 East Harmon Ave #P-02, Las Vegas, NV 89122.

WANTED: 30 Days of Night #1, 2 (1st printings), Legion Lost #1 Class War #1-3. Rick Waugh, 4001 W 242nd St A-4, Torrance, CA 90505, 310-373-3831, E-mail: rickcomics@aol.com

4400 ORIGINAL ART, FOR SALE

FOR SALE: Mads' Dave Berg originals, the lighter sides of all Mad's Dave Berg books, pages and colored covers. Mitch Berg 310-822-6531, E-mail: mitchminanel@webtv.net

AMAZING SPIDERMAN original art pages wanted! Any page, any issue from 1-300, 361-363. Romita, Kane, Ross Andru, Frenz, etc. Contact: Aaron Sultan 919-954-7111.

VAN HORN Duck Pages $150-500. Write for list. New pages just arrived, splashes etc. Lee Roberts, 4335 Loyola Ave, Alexandria, VA 22304.

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4401 ORIGINAL ART, WANTED

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www.vbe.com/~jsharpe/asf.html

JEFFREY JONES oils wanted! Top dollar paid! JK, Box 25, Red Bank NJ 07701. jfkelly@optonline.net, 732-946-0851.

ALEX RAYMOND art wanted: Flash, Rip, X-9, specialty drawings! Herriman, Frazetta, Smith also sought. Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236, E-mail: rjpistella@aol.com

COLOR, KIRBY, Ditko or other Marvel 1960-1965 art wanted. Steve Vano, 528 St Clair Ave W, Ontario, Canada M6C 1A2. E-mail: vanostv@cs.com

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- Mike Curtis

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The Comics Want List is a regular monthly feature which will appear in the first issue each month of Comics Buyer's Guide. CBG is read by the most avid comics collectors and dealers in the world. If you want it, they've probably got it!

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SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00333 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Atom #1	Brave and the Bold #7	Superman #99
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The cost on this listing would be $4.00 - $1.00 flat fee plus $3.00 for the books listed (6 comics at 50¢ each.)

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Flat Fee **$1.00** + _____ listings @ 50¢ per listing = TOTAL $_____

Please write your Want List ad using this form.

(This line is optional and can be used to describe the condition of the books you are looking for.) Also to avoid confusion, please provide as much information as possible for the books you are looking for. (i.e. approximate date, Golden Age, or Silver Age, etc.)

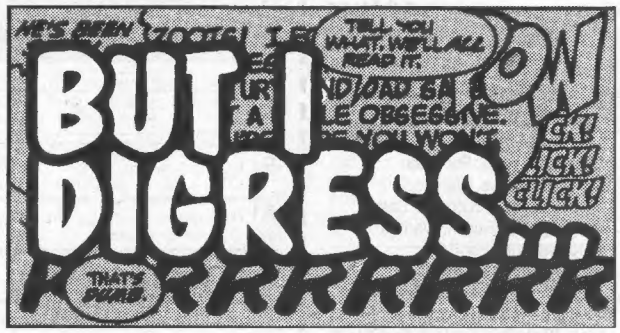
BOOKS WANTED:

Item #1 _____	Item #5 _____	Item #8 _____
Item #2 _____	Item #6 _____	Item #9 _____
Item #3 _____	Item #7 _____	Item #10 _____
Item #4 _____		

Use additional sheets of paper if needed.

Returns, speculations, and the truth about *BID*

Assorted ramblings from the writer of stuff



By **Peter David**

DC has recently announced a limited returns program. Good. This column has been suggesting something akin to that for years.

The concept of a non-returnable market was a response to a time when comics were so inexpensive that they received minimal consideration from ID wholesalers and it was necessary to print 10 comics just to sell three or four. Since then, cover prices have skyrocketed, comics are no longer a cheap impulse purchase, and the direct market has superseded mom and pop outlets as the prime source for comics buying. Things change, and distribution methods can and should change to match.

What I've been advocating for a while is the regularizing of limited returns for that most problematic of ordering situations: the new series. Limited returns on first issues aren't enough, because retailers have to be thinking between three and four issues ahead on series that they haven't seen even issue #1 of. If there was even a sliding scale of returnability for issues #1 through #4 of any new title, retailers would, ideally, be inclined to take fliers on having new titles in stock in the hope that they're going to catch on. As it is, it's all too easy for retailers to order conservatively on a first issue and then cut their orders exponentially with subsequent ones.

As a result, while fans are busy waiting to see whether new titles are being collected into trade paperbacks (thereby providing an indication that publishers are going to keep the books around and, therefore, it might be worthwhile sampling the book), new series can wind up being cancellation bait before the first issue has even shipped. At the very least, the practice reduces growth potential.

The only question is whether retailers are going to *use* a returnables program properly. If they can return, say, 20% of their order, will they place an order 20% above what they would have ordinarily gone for? Or will they continue to order conservatively and count the returnable segment as a cushion in case the title doesn't move? If the former, then it's a worthwhile program. If the latter, it's not going to do a damned thing to foster numbers growth.

It's always interesting to me how fans seek out precedents. It's almost as if the crafting of stories is a huge "Where's Waldo" to them, as they try to determine where they've seen things in order to catch the writer out at something.

I'm not sure where it stems from. Perhaps a fundamental inability to understand where ideas come from. Or a lack of realization that the pool of truly original ideas is so minimal that a concept for a story is very much secondary to the way the story is executed. (That, in turn, puts me in mind of the comment mentioned in the Superbowl when a frustrated coach was asked, in regards to his squad's poor offensive showing, what he thought of his team's execution. He shot back, "I'm all for it.")

In some cases, it seems to stem from an almost vitriolic need to diminish writers' accomplishments because certain audience members could not possibly hope to produce stories themselves. So they denigrate the endeavors of others out of some sort of need to assuage their own frustrations because they themselves couldn't write a story to save their lives.

For instance, one fan recently dismissed *Alias*, claiming he doesn't watch it because he watched it back when it was called *La Femme Nikita*. The obvious insinuation was that, since both series involve espionage and females, they were identical, and *Alias* was, therefore, a less worthy show because it was a knock-off and not worth his (or, presumably, anyone's) time.

> ***"I make no money off But I Digress."***

Except by that logic, no one should have wasted their time with *La Femme Nikita* because, hey, it was just a rip-off of *Modesty Blaise* (for those with literary leanings) or *The Avengers*.

Currently fans are perceiving parallels in Supergirl to *Kingdom*. It certainly wasn't a conscious move on my part. When I was approaching the story, I was pretty much just acting as if Hypertime didn't exist — not because I thought it was a bad idea, but because I wasn't out to write a Hypertime story, *per se*. I was angling more for the traditional SF elements of alternate timelines and/or dimensions, as per Larry Niven's classic "All the Myriad Ways."

Could fans have busted me on utilizing other ideas in crafting the current storyline? Sure. But they all looked in the wrong place. If anything, to my mind I was riffing *Terminator* (the methodical annihilation of females with the same name in order to eliminate a threat they pose in the future) and *A Tale of Two Cities* (with a lookalike substituting for another, doomed lookalike), with a dash of *Buffy the Vampire Slayer* thrown in (evil master villain imprisoned and hoping cute blonde provides means of escape) for the long-time critics who apparently thought *every* issue was lifted from Joss Whedon (my favorite being the fan who accused one issue of ripping off an episode of *Buffy* that first aired the *week before the issue came out*).

Then, again, I suppose it's only fair. When *Kingdom Come* was published, as I recall, fans claimed that certain sequences in *KC* were direct rip-offs of *The Last Avengers Story*, written by yours truly. So it comes full circle.

Be sure to watch *The Twilight Zone* Feb. 19 on UPN which will see the airing of "It's Still a Good Life," a sequel to the classic episode (based on the 1953 short story by Jerry Bixby) about a boy with unlimited power who holds an entire town in perpetual terror. Bill Mumy is back as Anthony Freemont. It's 30 years later, the town is still his prisoner, and folks are still being punted into the cornfield. The episode features Cloris Leachman and, in a crafty bit of casting, Mumy's daughter Liliana (seen in *The Santa Clause II* and recurring in *My Wife and Kids*, and who looks like a miniature Bill Mumy) as Anthony's daughter.

Some mischaracterizations of this column have been bandied about publicly in recent weeks, and I thought I'd take the time, for those who haven't been here the entire time, to explain just what it is I do here:

But I Digress was conceived 12 years ago when I was invited by Don and Maggie Thompson, at the suggestion of a fan, to write an ongoing column. As such, it is the longest running uninterrupted weekly column in the industry.

BID is not, with rare exceptions, an investigative forum. It is a place where I put forward my opinions on matters of public record. If somebody talks about something publicly, publicly is where I comment, since — as far as I'm concerned — if it's said in public venues, it's fair game. Private conversations, phone calls, *etc.*, are not grist for this column unless such contact is made specifically for *BID* and the subject is informed of it immediately. Furthermore, when I speculate about matters of public record, I'm operating with exactly as much knowledge — no more, no less — as any observer with reasonable knowledge of the industry as a whole, but nothing beyond that.

I make no money off *But I Digress*. All revenue goes directly to the Comic Book Legal Defense Fund. Over the course of the column's existence, it has generated around $29,000 for the CBLDF in per-word fees alone, plus thousands of dollars more due to occasional fundraising efforts for specific cases.

It has also been responsible for the launch of Pro/Con, has drawn attention to such worthy efforts as *My Monkey's Name is Jennifer* (although I'm certain *Jennifer* would have easily found a publisher on its own, since it's just too warped not to), and overall is something I'm very proud of. It, and the spirit of free expression it supports, is very important to me. I like to think I've accomplished things with it and will continue to do so, no matter what, for as long as Krause desires to publish it and you folks want to read it.

Thanks for being there. ✦

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Fits 1973 - Current Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$ 5.60	$ 7.15	$ 10.20
500	24.65	30.55	44.40
1,000	36.20	42.95	73.75
5,000	158.45	193.75	346.85
Pcode	SNC2	SNC3	SNC3R

REGULAR MARVEL — 7 1/8 x 10 3/8

Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$ 5.60	$ 7.15	$ 10.20
500	24.65	30.55	45.65
1,000	36.20	42.95	75.80
5,000	158.45	193.75	346.85
Pcode	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE — 7 1/2 x 10 3/8

Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$ 6.10	$ 7.90
500	25.25	31.20
1,000	45.05	52.20
5,000	201.95	240.60
Pcode	SDSA2	SDSA3

GOLDEN AGE COMICS — 7 7/8 x 10 3/8

Fits Pre - 1950 Comics

	2 mil	3 mil
100	$ 6.55	$ 9.05
500	25.55	35.50
1,000	46.35	60.65
5,000	216.00	280.50
Pcode	SGA2	SGA3

MAGAZINES

	STANDARD 8 5/8 x 11 1/8		LARGE 8 7/8 x 11 1/8	
	2 mil	3 mil	2 mil	3 mil
100	$ 9.25	$ 11.90	$ 10.20	$ 13.15
500	36.05	43.25	39.50	47.60
1,000	55.85	78.15	61.35	78.15
Pcode	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10 1/4 x 12 1/4		LARGE 10 7/8 x 14 1/4	
	2 mil	3 mil	2 mil	3 mil
50	$ 6.25	$ 8.60	$ 7.60	$ 9.70
100	11.00	13.20	11.70	14.00
500	47.70	53.25	51.15	61.60
1,000	75.95	98.50	84.45	109.75
Pcode	SLMR2	SLMR3	SLML2	SLML3

TABLOID

(No Flap)

	REGULAR 12 x 19		LARGE 14 1/4 x 19	
	2 mil	3 mil	2 mil	3 mil
50	$ 11.35	$ 14.10	$ 11.70	$ 16.90
100	15.75	20.90	17.25	24.70
500	59.75	81.80	65.80	96.50
1,000	113.55	155.25	124.95	183.35
Pcode	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART

(No Flap)

	REGULAR 10 1/2 x 19	LARGE 11 1/2 x 19
	3 mil	3 mil
100	$ 15.60	$ 17.15
500	59.95	66.45
1,000	113.60	126.35
Pcode	SOAS	SOAL

* Note: Bags have 1 1/2" flap unless noted

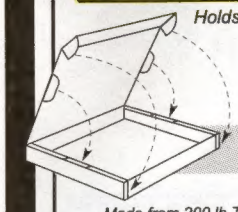
COMIC DIVIDER — 7 3/8 x 10 7/8

	Plastic		Corrugated	
	25	$ 21.80		
	50	34.80	50	$ 13.75
	100	60.50	100	22.00
	500	272.25	500	71.50
+ freight	1,000	411.40	1,000	117.70
	Pcode	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our comic boxes with the lid on.

275 lb Test Corrugated material. INDEXED and WHITE on both sides.

COMIC BOOK MAILER — 7 1/2 x 10 3/4 x 1 1/4



Holds 12 - 14 Comics.

10	$	10.30
25		19.35
50		32.70
100		52.65
+ freight 250		108.90
+ freight 500		181.50
Pcode		MCOM14

Made from 200 lb.Test Brown Corrugated material.

PLASTIC CORRUGATED STORAGE BOX

7 13/16 x 11 x 11

A SUPERIOR Storage Box. Made from White Polypropylene Waterproof Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. Stackable.

With 3" Deep Cover. Holds 75-100 Comics.

2	$	17.50
5		35.00
10		61.50
+ freight 25		125.00
Pcode		XCC100CP

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description / size (in)	product code	* grade	gauge (in)	price per quantity 25	50	100	500	1,000
NEW COMIC 6 11/16 x 10 3/8	KCB30N	Economy	0.030	$ 3.20	$ 5.90	$ 9.10	$ 32.00	$ 59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.20	$ 5.90	$ 9.05	$ 32.00	$ 59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 3.90	$ 6.10	$ 9.60	$ 39.00	$ 66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.20	$ 6.50	$ 10.20	$ 41.00	$ 69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	superior	0.040	13.05	23.65	41.25	179.00	311.25

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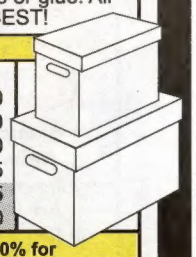

FOLD N' HOLD	MAGAZINE	LIFE MAGAZINE	COMPACT COMIC	LONG COMIC
COMIC BOOK SPACERS 4 x 13 1/2 *(3 Strips per sheet)*	9 x 11 1/2 x 15	11 1/2 x 14 3/4 x 15 3/4	7 3/4 x 11 x 15	7 3/4 x 11 x 26
5 $ 5.30	*Holds up to 150 magazines. Also use for Golden Age Cmic Books or folded One Sheets.* 2 $ 12.70	*Holds 60-65 Life Magazines.* 2 $ 14.00	*Holds up to 200 Comics.* 2 $ 10.35	*Holds up to 300 Comics.* 2 $ 13.40
10 8.50	5 29.20	5 30.40	5 23.15	5 29.20
25 17.70	25 104.50	25 112.00	Pcode XCC200 10 35.90	Pcode XLC300 10 58.30
50 30.80	50 188.55	50 195.50	25 74.20	25 117.05
100 56.00	+ freight 100 277.20	+ freight 100 283.80	+ freight 50 110.00	+ freight 50 155.65
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quantity	mil	prod. code	description	price

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$45.00 Each Sugg. Retail

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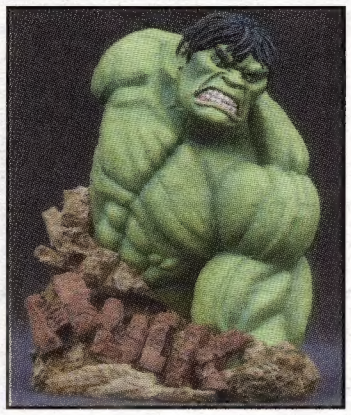

PREVIEWS EXCLUSIVE

#2

#1

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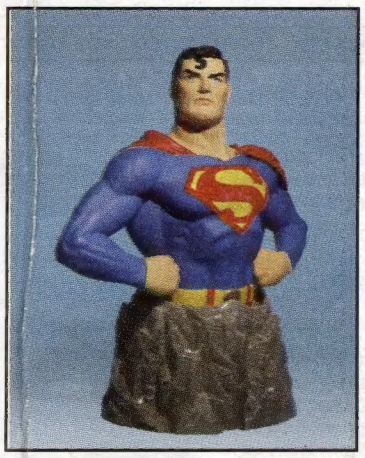
DC DIRECT



DC: SUPERMAN MINI-BUST

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$45.00 Each Sugg. Retail

FEB030244X1

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- Invader Zim: Are We There Yet? PX T-Shirt
- Invader Zim: Zim & Dim PX T-Shirt
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- Neon Genesis: NERV Logo PX Baseball Jersey
- Neon Genesis: Rei & Shijin PX Baseball Jersey
- New Generation of Manga Artists Volume 3: The Renga Portfolio
- Street Fighter: Chun Li in Red Dress PX Resin Statue
- Superman 3-D Embroidery Stretch Brushed Cotton PX Cap
- Supreme Set: The Return/ Story of the Year PX Leather Eds.
- Vampire Miyu PX Figure
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- Marvel Universe Hulk Bust
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- Silver Age X-Men: Iceman Medium Resin Statue
- Ultimate Thor Bust Regular & Special Edition

More DC Direct Items!

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- DC: Superman Mini-Bust
- Justice League Animated: Green Lantern Wall Plaque
- Super Friends!: Wonder Woman Maquette

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